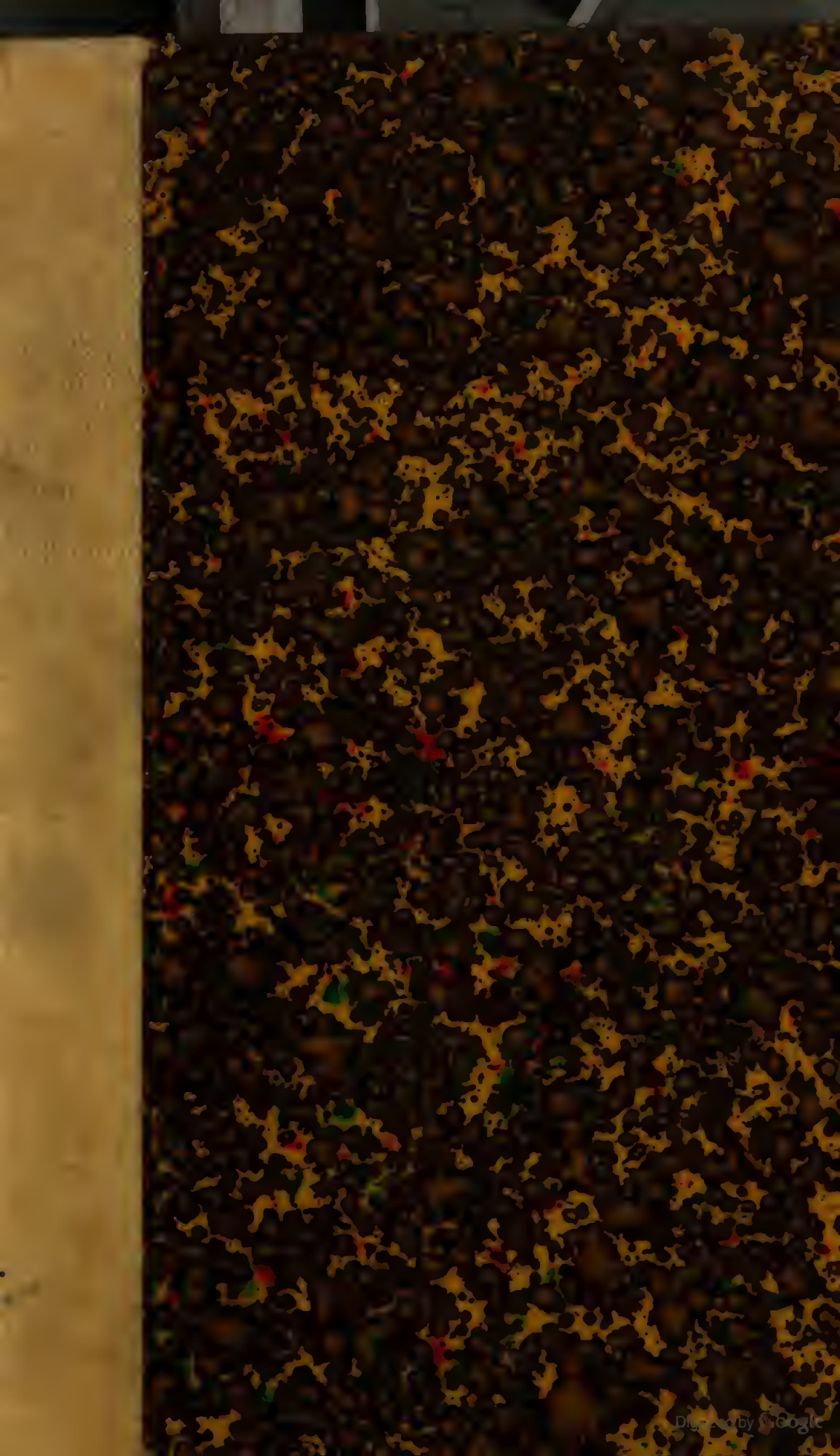

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THE

PLAYS

OF

WILLIAM SHAKSPEARE.

VOLUME THE TWENTIETH.

THE

PLAYS

OF

WILLIAM SHAKSPEARE.

VOLUME THE TWENTIETH.

CONTAINING

PERICLES.
KING LEAR.

BASIL:
Printed and sold by J. J. TOURNEISEN.
M. DCCC. II.

PERICLES.*

PERICLES, PRINCE OF TYRE.] The ſtory on which this play is formed, is of great antiquity. It is found in a book, once very popular, entitled *Geſta Romanorum*, which is ſuppoſed by Mr. Tyrwhitt, the learned editor of *The Canterbury Tales of Chaucer*, 1775, to have been written five hundred years ago. The earlieſt impreſſion of that work (which I have ſeen) was printed in 1488;* in that edition the hiſtory of *Appolonius King of Tyre* makes the 153d chapter. It is likewiſe related by Gower in his *Confeſſio Amantis*, lib. viii. p. 175—185, edit. 1554. The Rev. Dr. Farmer has in his poſſeſſion a fragment of a MS. poem on the ſame ſubject, which appears, from the hand-writing and the metre, to be more ancient than Gower. The reader will find an extract from it at the end of the play. There is alſo an ancient romance on this ſubject, called *Kyng Appolyn of Thyre*, tranſlated from the French by Robert Copland, and printed by Wynkyn de Worde in 1510. In 1576 William Howe had a licence for printing "*The moſt excellent, pleaſant, and variable Hiſtorie of the ſtrange Adventures of Prince* Apolooius, Lucine *his wyfe, and* Tharſa *his daughter.*" The author of *Pericles* having introduced Gower in his piece, it is reaſonable to ſuppoſe that he chiefly followed the work of that poet. It is obſervable, that the hero of this tale is, in Gower's poem, as in the preſent play, called *prince* of Tyre; in the *Geſta Romanorum*, and Copland's proſe romance, he is entitled *king*. Moſt of the incidents of the play are found in the *Conf. Amant.* and a few of Gower's expreſſions are occaſionally borrowed. However, I think it is not unlikely, that there may have been (though I have not met with it) an early proſe tranſlation of this popular ſtory, from the *Geſt. Roman.* in which the name of Appolonius was changed to Pericles: to which, likewiſe, the author of this drama may have been indebted. In 1607 was publiſhed at London, by Valentine Sims, "The patterne of painful adventures, containing the moſt excellent, pleaſant, and variable hiſtorie of the ſtrange accidents that befell unto Prince Appolonius, the lady Lucina his wife and Tharſia his daughter, wherein the uncertaintie of this world and the fickle ſtate of man's life are lively deſcribed. Tranſlated into Engliſh by T. Twine, Gent." I have never ſeen the book, but it was without doubt a re-publication of that publiſhed by W. Howe in 1576.

Pericles was enterad on the Stationers' books, May 2, 1608, by Edward Blount, one of the printers of the firſt folio edition of Shakſpeare's plays; but it did not appear in print till the following year, and than it was publiſhed not by Blount, but by Henry Goſſon; who had probably anticipated the other, by getting a haſty tranſcript from a playhouſe copy. There is, I believe, no

* There are ſeveral editions of the *Geſta Romanorum* before 1488. DOUCE.

play of our author's, perhaps I might ſay, in the Engliſh language, ſo incorrect as this. The moſt corrupt of Shakſpeare's other dramas, compared with *Pericles*, is purity itſelf. The metre is ſeldom attended to; verſe is frequently printed as proſe, and the groſſeſt errors abound in almoſt every page. I mention theſe circumſtances, only as an apology to the reader for having taken ſomewhat more licence with his drama than would have been juſtifiable, if the copies of it now extant had been leſs diſfigured by the negligence and ignorance of the printer or tranſcriber. The numerous corruptions that are found in the original edition in 1609, which have been carefully preſerved and augmented in all the ſubſequent impreſſions, probably aroſe from its having been frequently exhibited on the ſtage. In the four quarto editions it is called *the much admired play* of PERICLES PRINCE OF TYRE; and it is mentioned by many ancient writers as a very popular performance; particularly, by the author of a metrical pamphlet, entitled *Pymlico or Run Redcap*, in which the following lines are found:

" Amaz'd I ſtood, to ſee a crowd
" Of civil throats ſtretch'd out ſo loud:
" As at a new play, all the rooms
" Did ſwarm with gentles mix'd with grooms;
" So that I truly thought all theſe
" Came to ſee *Shore* or *Pericles*."

In a former edition of this play I ſaid, on the authority of another perſon, that this pamphlet had appeared in 1596; but I have ſince met with the piece itſelf, and find that *Pymlico*, &c. was publiſhed in 1609. It might, however, have been a republication.

The prologue to an old comedy called *The hog has loſt his Pearl*, 1614, likewiſe exhibits a proof of this play's uncommon ſucceſs. The poet ſpeaking of his piece, ſays:

" ——— if it prove ſo happy as to pleaſe,
" We'll ſay 'tis fortunate, like *Pericles*."

By *fortunate*, I underſtand *highly ſucceſsful*. The writer can hardly be ſuppoſed to have meant that *Pericles* was popular rather from accident than merit; for that would have been but a poor eulogy on his own performance.

An obſcure poet, however, in 1652, inſinuates that this drama was ill received, or at leaſt that it added nothing to the reputation of its author:

" But Shakeſpeare, the plebeian driller, was
" Founder'd in his *Pericles*, and muſt not paſs."

Verſes by J. Tatham, prefixed to Richard Brome's *Jovial Crew, or the Merry Beggars*, 4to. 1652.

The paſſages above quoted ſhew that little credit is to be given to the aſſertion contained in theſe lines; yet they furniſh us with an additional proof that *Pericles* at no very diſtant period after

Shakſpeare's death, was conſidered as unqueſtionably his performance.

In *The Times diſplayed in Six Seſtiads*, 4to. 1646, dedicated by S. Shephard to Philip Earl of Pembroke, p. 22, Seſtiad VI. ſtanza 9, the author thus ſpeaks of our poet and the piece before us:

" See him, whoſe tragick ſcenes Euripides
" Doth equal, and with Sophocles we may
" Compare great Shakſpeare; Ariſtophanes
" Never like him his fancy could diſplay:
" Witneſs *The Prince of Tyre*, his *Pericles:*
" His ſweet and his to be admired lay
" He wrote of luſtful Tarquin's rape, ſhows he
" Did underſtand the depth of poeſie."

For the diviſion of this piece into ſcenes I am reſponſible, there being none found in the old copies. — See the notes at the end of the play. MALONE.

The Hiſtory of *Apollonius King of Tyre* was ſuppoſed by Mark Welſer, when he printed it in 1595, to have been tranſlated from the Greek a thouſand years before. [Fabr. Bib. Gr. v. p. 821.] It certainly bears ſtrong marks of a Greek original, though it is not (that I know) now extant in that language. The rythmical poem, under the ſame title, in modern Greek, was re-tranſlated (if I may ſo ſpeak) from the Latin — *απο Λατινικης εις Ρωμαϊκην γλωσσαν. Du Freſne*, Index Author. *ad Gloſſ. Græc.* When Welſer printed it, he probably did not know that it had been publiſhed already (perhaps more than once) among the *Geſta Romanorum*. In an edition, which I have, printed at Rouen in 1528, it makes the 154th chapter. Towards the latter end of the XIIth century, *Godfrey of Viterbo*, in his *Pantheon* or Univerſal Chronicle, inſerted this romance as part of the hiſtory of the third Antiochus, about 200 years before Chriſt. It begins thus [MS. *Reg.* 14. C. xi.]:

" Filia Seleuci regis fiat clara decore,
" Matreque defunctâ pater arſit in ejus amore.
" Res habet effectum, preſſa puella dolet."

The reſt is in the ſame metre, with one pentameter only to two hexameters.

Gower, by his own acknowledgement, took his ſtory from the *Pantheon*; as the author (whoever he was) of *Pericles, Prince of Tyre*, profeſſes to have followed Gower. TYRWHITT.

There are three French tranſlations of this ſtory, viz. — " La Chronique d'Appollin, Roy de Thyr;" 4to. Geneva, bl. l. no date; — and " Plaiſante & agréable Hiſtoire d'Appolonius Prince de Tyr en Affrique, & Roi d'Antioche; traduit par Gilles Corozet," 8vo. Paris, 1530; — and (in the ſeventh volume of the *Hiſtoires Tragiques* &c. 12mo. 1604, par François Belle-foreſt, &c.) " Accidens diuers aduenus à Appollonie Roy des Tyriens: ſes malheurs

ſur mer, ſes pertes de femme & fille, & la fin heureuſe de tous enſemble."

In the introduction to this laſt novel, the tranſlator ſays — "Ayant en main une hiſtoire tirée du Gree, & icella ancienne, comme auſſi je l'ay recuellie d'un vieux livre écrit à la main" &c.

But the preſent ſtory, as it appears in Belle-foreſt's collection, (Vol. VII. p. 113, *& ſeq.*) has yet a further claim to our notice, as it had the honour (p. 148-9) of furniſhing Dryden with the outline of his *Alexander's Feaſt*. Langbaine, &c. have accuſed this great poet of adopting circumſtances from the *Hiſtoires Tragiques*, among other French novels; a charge, however, that demands neither proof nor apology.

The popularity of this tale of Apollonius, may be inferred from the very numerous MSS. in which it appears.

Both editions of Twine's tranſlation are now before me. Thomas Twine was the continuator of Phaer's Virgil, which was left imperfect in the year 1558.

In Twine's book our hero is repeatedly called — "Prince of Tyrus." It is ſingular enough that this fable ſhould have been republiſhed in 1607, the play entered on the books of the Stationers' Company in 1608, and printed in 1609.

I muſt ſtill add a few words concerning the piece in queſtion.

Numerous are our unavoidable annotations on it. Yet it has been ſo inveterately corrupted by tranſcription, interpolation, &c. that were it publiſhed, like the other dramas of Shakſpeare, with ſcrupulous warning of every little change which neceſſity compels an editor to make in it, his comment would more than treble the quantity of his author's text. If therefore the ſilent inſertion or tranſpoſition of a few harmleſs ſyllables which do not affect the value of one ſentiment throughout the whole, can obviate thoſe defects in conſtruction and harmony which have hitherto moleſted the reader, why ſhould not his progreſs be facilitated by ſuch means, rather than by a wearifome appeal to remarks that diſturb attention, and contribute to diminiſh whatever intereſt might otherwiſe have been awakened by the ſcenes before him? If any of the trivial ſupplements, &c. introduced by the preſent editor are found to be needleſs or improper, let him be freely cenſured by his ſucceſſors, on the ſcore of raſhneſs or want of judgement. Let the Nimrods of *iſs* and *aads* purſue him; let the champions of nonſenſe that bears the ſtamp of antiquity, couch their ruſty lances at the deſperate innovator. To the ſevereſt hazard, on this account, he would more cheerfully expoſe himſelf, than leave it to be obſerved that he had printed many paſſages in *Pericles* without an effort to exhibit them (as they muſt have originally appeared) with ſome obvious meaning, and a tolerable flow of verſification. The pebble which aſpires to rank with diamonds, ſhould at leaſt have a decent poliſh beſtowed on it. Perhaps the piece here exhibited has merit inſufficient

to engage the extremeſt vigilance of criticiſm. Let it on the whole, however, be rendered legible, before its value is eſtimated, and then its minutiæ (if they deſerve it) may become objects of contention. The old perplexed and vitiated copy of the play is by no means rare, and if the reader, like Pericles, ſhould think himſelf qualified to evolve the intricacies of a riddle, be it remembered, that the editor is not an Antiochus, who would willingly ſubject him to ſuch a labour.

That I might eſcape the charge of having attempted to conceal the liberties taken with this corrupted play, have I been thus ample in my confeſſion. I am not conſcious that in any other drama I have changed a word, or the poſition of a ſyllable, without conſtant and formal notice of ſuch deviations from our author's text.

To theſe tedious prolegomena may I ſubjoin that, in conſequence of reſearches ſucceſsfully urged by poetical antiquaries, I ſhould expreſs no ſurprize if the very title of the piece before us were hereafter, on good authority, to be diſcarded? Some lucky rummages among papers long hoarded up, have diſcovered as unexpected things as an author's own manuſcript of an ancient play. That indeed of *Tancred and Giſmund*, a much older piece, (and differing in many parts from the copy printed in 1592) is now before me.

It is almoſt needleſs to obſerve that our dramatick *Pericles* has not the leaſt reſemblance to his hiſtorical nameſake; though the adventures of the former are ſometimes coincident with thoſe of *Pyrocles*, the hero of Sidney's *Arcadia*; for the amorous, fugitive, ſhipwrecked, muſical, tilting, deſpairing Prince of Tyre is an accompliſhed knight of romance, diſguiſed under the name of a ſtateſman,

> "Whoſe reſiſtleſs eloquence
> "Wielded at will a fierce democratie,
> "Shook th'arſenal, and fulmin'd over Greece."

As to Sidney's *Pyrocles*, — *Tyre*, *Tyriuſve*, —

> "The world was all before him, where to chooſe
> "His place of reſt;"

but *Pericles* was tied down to Athens, and could not be removed to a throne in Phœnicia. No poetick licenſe will permit a unique, claſſical, and conſpicuous name to be thus unwarrantably transferred. A prince of Madagaſcar muſt not be called Æneas, nor a Duke of Florence Mithridates; for ſuch peculiar appellations would unſeaſonably remind us of their great original poſſeſſors. The playwright who indulges himſelf in theſe wanton and injudicious vagaries, will always counteract his own purpoſe. Thus, as often as the appropriated name of *Pericles* occurs, it ſerves but to expoſe our author's groſs departure from eſtabliſhed manners and hiſtorick truth; for laborious fiction could not deſignedly produce

two perſonages more oppoſite than the ſettled demagogue of Athens, and the vagabond Prince of Tyre.

It is remarkable, that many of our ancient writers were ambitious to exhibit Sidney's worthies on the ſtage; and when his ſubordinate agents were advanced to ſuch honour, how happened it that *Pyrocles*, their leader, ſhould be overlooked? Miſidorus, (his companion,) Argalus and Parthenia, Philanter and Eudoxa, Andromana, &c furniſhed titles for different tragedies; and perhaps *Pyrocles*, in the preſent inſtance, was defrauded of a like diſtinction. The names invented or employed by Sidney, had once ſuch popularity, that they were ſometimes borrowed by poets who did not profeſs to follow the direct current of his fables, or attend to the ſtrict preſervation of his characters. Nay, ſo high was the credit of this romance, that many a faſhionable word and glowing phraſe ſelected from it, was applied, like a Promethean torch, to contemporary ſonnets, and gave a tranſient life even to thoſe dwarfiſh and enervate baſtings of the reluctant Muſe.

I muſt add, that the *Apollyn* of the Story-book and Gower, could have been rejected only to make room for a more favourite name; yet, however conciliating the name of *Pyrocles* might have been, that of *Pericles* could challenge no advantage with regard to general predilection.

I am aware, that a concluſive argument cannot be drawn from the falſe quantity in the ſecond ſyllable of Pericles and yet if the Athenian was in our author's mind, he might have been taught by repeated tranſlations from fragments of ſatiric poets in Sir Thomas North's *Plutarch*, to call his hero Per̆cles; as for inſtance, in the following couplet:

> " O Chiron, tell me, firſt, art thou indeede the man
> " Which did inſtruct *Pericles* thus? make anſwer if thou can." &c &c.

Such therefore was the pronunciation of this proper name, in the age of Shakſpeare. The addreſs of Perſius to a youthful orator — *Magni pup lle Pericli*, is familiar to the ear of every claſſical reader.

By ſome of the obſervations ſcattered over the following pages, it will be proved that the illegitimate *Pericles* occaſionally adopts not merely the ideas of Sir Philip's heroes, but their very words and phraſeology. All circumſtances therefore conſidered, it is not improbable that our author deſigned his chief character to be called *Pyrocles*, not *Pericles*,* however ignorance or accident might

* Such a theatrical miſtake will not appear improbable to the reader who recollects that in the fourth ſcene of the firſt act of the Third Part of *King Henry VI.* inſtead of "tigers of *Hircania*," —— the players have given us —— "tigers of *Arcadia*." Inſtead of "an *Ate*," in *King John*, ——

have ſhuffled the latter (a name of almoſt ſimilar ſound) into the place of the former. The true name, when once corrupted or changed in the theatre, was effectually withheld from the publick; and every commentator on this play agrees in a belief that it muſt have been printed by means of a copy "far as Deucalion off" from the manuſcript which had received Shakſpeare's reviſal and improvement. STEEVENS.

"an *ace*." Inſtead of "*Panthino*," in *The Two Gentlemen of Verona*,—"*Panthion*." Inſtead of "*Polydore*," in *Cymbeline*,—"*Paladour*" was continued through all the editions till that of 1773.

PERSONS represented.

Antiochus, king of Antioch.
Pericles, prince of Tyre.
Helicanus, } two lords of Tyre.
Escanes, }
Simonides, king of Pentapolis.*
Cleon, governor of Tharsus,
Lysimachus, governor of Mytilene.
Cerimon, a lord of Ephesus.
Thaliard, a lord of Antioch.
Philemon, servant to Cerimon.
Leonine, servant to Dionyza. *Marshall.*
A Pandar, and his wife. *Bawd*, their servant.
Gower, as chorus.
The daughter of Antiochus. *Dionyza*, wife to Cleon.
Thaisa, daughter to Simonides.
Marina, daughter to Pericles and Thaisa.
Lychorida, nurse to Marina. *Diana.*
Lords, Ladies, Knights, Gentlemen, Sailors, Pirates, Fishermen, and Messengers, &c.
SCENE, sometimes in various countries.

* *Pentapolis.*] This is an imaginary city, and its name might have been borrowed from some romance. We meet indeed in history with *Pentapolitana regio*, a country in Africa, containing the cities and territories of five principal towns, but the founding title of *Pentapolis*, which occurs likewise in the Jews charter of *King Antiochus of Tyre*, cited as well in Gower, the *Gesta Romanorum*, as Twine's translation from it.

It should not, however, be concealed, that *Pentapolis* is also found in an ancient map of the world, MS. in the Cotton Library, *Brit. Mus.* Tiberius, B. V.

That the reader may know at once how many regions the scene of this drama is therefore, it is necessary to observe that *Antioch* was the metropolis of Syria; *Tyre*, a city of Phœnicia in Asia; *Tarsus*, the metropolis of Cilicia, a country of Asia Minor; *Mitylene*, the capital of Lesbos, an island in the Ægean Sea; and *Ephesus*, the metropolis of Ionia, a country of the Lesser Asia.

STEEVENS.

* *Pentapolitan of the naked arm*] is the hero of a romance written in the fifteenth century. See Skelton's *Don Quixote*, Vol. I. p. 144, 4to. edit. MALONE.

PERICLES,

PRINCE OF TYRE.

ACT I.

Enter GOWER.

Before the Palace of ANTIOCH.

To ſing a ſong of old was ſung,[a]
From aſhes ancient Gower is come;
Aſſuming man's infirmities,
To glad your ear, and pleaſe your eyes.
It hath been ſung at feſtivals,
On ember-eves, and holy-ales;[3]
And lords and ladies of their lives [4]
Have read it for reſtoratives:

[a] —— *of* old *was ſung,*] I do not know that *old* is by any author uſed adverbially. We might read:

To ſing a ſong of *old was ſung,*——

i. e. *that* of old &c.

But the poet is ſo licentious in the language which he has attributed to Gower in this piece, that I have not ventured to make any change. MALONE.

I have adopted Mr. Malone's emendation, which was evidently wanted. STEEVENS.

[3] *It hath been ſung at feſtivals,*
On ember-eves, and holy-ales;] i. e. ſays Dr. Farmer, by whom this emendation was made, *church-ales.* The old copy has — holy *days.* Gower's ſpeeches were certainly intitled to rhyme throughout. MALONE.

[4] —— of *their lives* —] The old copies read—*in* their lives. The emendation was ſuggeſted by Dr. Farmer. MALONE.

'Purpoſe to make men glorious ;[8]
Et quo antiquius, eo melius.

[8] 'Purpoſe *to make men glorious ;* &c.] Old copy—
The purchaſe *is to make men glorious ;* &c. STEEVENS.

There is an irregularity of metre in this couplet. The ſame variation is obſervable in *Macbeth:*

" I am for the air ; this night I'll ſpend
" Upon ſome diſmal and a fatal end."

The old copies read—The *purchaſe* &c. Mr. Steevens ſuggeſted this emendation. MALONE.

Being now convinced that all the irregular lines detected in *The Midſummer Night's Dream*, *Macbeth*, and *Pericles*, have been prolonged by interpolations which afford no additional beauties, I am become more confident in my attempt to amend the paſſage before us. Throughout this play it ſhould ſeem to be a very frequent practice of the reciter, or tranſcriber, to ſupply words which, for ſome fooliſh reaſon or other, were ſuppoſed to be wanting. Unſkill'd in the language of poetry, and more eſpecially in that which was clouded by an affectation of antiquity, theſe ignorant people regarded many contractions and ellipſes, as indications of ſomewhat accidentally omitted ; and while they inſerted only monoſyllables or unimportant words in imaginary vacancies, they conceived themſelves to be doing little miſchief. Liberties of this kind muſt have been taken with the piece under conſideration. The meaſure of it is too regular and harmonious in many places, for us to think it was utterly neglected in the reſt. As this play will never be received as the entire compoſition of Shakſpeare, and as violent diſorders require medicines of proportionable violence, I have been by no means ſcrupulous in ſtriving to reduce the metre to that exactneſs which I ſuppoſe it originally to have poſſeſſed. Of the ſame licenſe I ſhould not have availed myſelf had I been employed on any of the undiſputed dramas of our author. Thoſe experiments which we are forbidden to perform on living ſubjects, may properly be attempted on dead ones, among which our *Pericles* may be reckoned ; being dead, in its preſent form to all purpoſes of the ſtage, and of no very promiſing life in the cloſet.

The *purpoſe* is *to make men glorious*.

Et *bonum* quo antiquius eo melius.] As I ſuppoſe theſe lines with their context, to have originally ſtood as follows, I have ſo given them :

And lords and ladies, of their lives
Have read it as reſtoratives :
'Purpoſe *to make men glorious ;*
Et quo antiquius, eo melius.

If you, born in theſe latter times,
When wit's more ripe, accept my rhymes,
And that to hear an old man ſing,
May to your wiſhes pleaſure bring,
I life would wiſh, and that I might
Waſte it for you, like taper-light.—
This city then, Antioch the great
Built up for his chiefeſt ſeat;[6]
The faireſt in all Syria;
(I tell you what mine authors ſay:[7])

This innovation may ſeem to introduce obſcurity; but in huddling words on each other, without their neceſſary articles and prepoſitions, the chief ſkill of our preſent imitator of antiquated rhyme appears to have conſiſted.

Again, old copy:

"This Antioch then, Antiochus the great
"Built up; this city, for his chiefeſt ſeat."

I ſuppoſe the original lines were theſe, and as ſuch have printed them:

"This city then, Antioch the great
"Built up for his chiefeſt ſeat."

Another redundant line offers itſelf in the ſame chorus:

"Bad *child*, *worſe* father! to entice his own—"

which I alſo give as I conceive it to have originally ſtood, thus:

"Bad father! to entice his own——."

The words omitted are of little conſequence, and the artificial compariſon between the guilt of the parent and the child, has no reſemblance to the ſimplicity of Gower's narratives. The lady's frailty is ſufficiently ſtigmatized in the enſuing lines. See my further ſentiments concerning the irregularities of Shakſpeare's metre, in a note on *The Tempeſt*, Vol. IV. p. 68, n. 6; and again in Vol. XI. p. 173, n. 7. STEEVENS.

[6] —— *for his* chiefeſt ſeat;] So, in Twine's Tranſlation—"The moſt famous and mighty King Antiochus, which builded the goodlie citie of Antiochia in Syria, and called it after his owne name, as the *chiefeſt ſeat* of all his dominions. STEEVENS.

[7] [*I tell you what mine authors ſay:*)] This is added in imitation of Gower's manner, and that of Chaucer, Lydgate, &c. who often thus refer to the original of their tales.—Theſe choruſes reſemble Gower in few other particulars. STEEVENS.

This king unto him took a pheere,[8]
Who died and left a female heir,
So buxom, blithe, and full of face,[8]
As heaven had lent her all his grace;
With whom the father liking took,
And her to inceſt did provoke:
Bad father! to entice his own
To evil, ſhould be done by none.
By cuſtom, what they did begin,[9]
Was, with long uſe, account no ſin.[10]
The beauty of this ſinful dame,
Made many princes thither frame,[3]
To ſeek her as a bed-fellow,
In marriage-pleaſures play-fellow:
Which to prevent, he made a law,
(To keep her ſtill, and men in awe,[4])

[8] —— *unto him took a* pheere,] This word, which is frequently uſed by our old poets, ſignifies a *mate* or compaoion. The old copies have—*peer*. For the emendation I am anſwerable. Throughout this piece, the poet, though he has not cloſely copied the language of Gower's poem, has endeavoured to give his ſpeeches ſomewhat of an antique air. MALONE.

See Vol. XIX. p. 324, n. 6. STEEVENS.

[8] —— full *of face*,] i. e. completely, exuberantly beautiful. A *full fortune*, in *Othello*, means a *complete*, a *large one*. See alſo Vol. XVI. p. 373, n. 7. MALONE.

[9] By *cuſtom, what they did begin*,] All the copies read, unintelligibly —*But* cuſtom &c. MALONE.

[10] —— account *no ſin*.] *Account* for *accounted*. So, in *King John*, *waſt* for *waſted*:

"Than now the Engliſh bottoms have *waſt* o'er."

STEEVENS.

Again, in Gaſcoigne's *Complaint of Philomene*, 1575:

"And by the lawde of his pretence
"His lewdneſs was *acquit*."

The old copies read—*account'd*. For the correction I am anſwerable. MALONE.

[3] —— *thither* frame,] i. e. ſhape or direct their courſe thither. MALONE.

[4] (*To keep her ſtill, and men in awe,*)] The meaning, I think,

That whoſo aſk'd her for his wife,
His riddle told not, loſt his life:
So for her many a wight[5] did die,
As yon grim looks do teſtify.[6]

is, not *to keep her and men in awe*, but, *to keep her ſtill* to himſelf, *and to deter others from demanding her in marriage.* MALONE.

Mr. Malone has properly interpreted this paſſage. So, in Twine's tranſlatioo: "—— which falſe reſemblance of hateful marriage, to the inteot *that he might alwaies enjoy*, he ioveoted &c. *to drive away all ſuitors that ſhould reſort unto her*, by propounding" &c. See alſo p. 22, n. 5. STEEVENS.

[5] —— *many a wight*—] The quarto, 1609, reads—many *of* wight. Corrected iu the folio. MALONE.

Perhaps the correction is erroneous, and we ſhould read, nearer to the traces of the old copy:

So for her many of *might did die*,——.

i. e. maoy *men* of might. Thus, afterwards:

"Yon ſometime *famous princes*," &c.

The *w* io the quarto 1609, might be only an *n* reverſed. STEEVENS.

[6] *As yon grim looks do teſtify.*] Gower muſt be ſuppoſed here to point to the heads of thoſe unfortuoate wights, which, he tells us, io his poem, were fixed oo the gate of the palace at Aotioch:

"The fader, whan he underſtood
"That thei his doughter thus beſought,
"With all his wit he caſt aod ſought
"Howe that he mighte fynde a lette;
"And ſoch a ſtatote them he ſette,
"And in this wiſe his lawe taxeth,
"That what man his doughter axeth,
"But if he couth his queſtion
"Aſſoyle upon ſuggeſtion,
"Of eerteyn thioges that befall,
"The which he wolde unto him tell,
"He ſhulde in eerteyn leſe his hede:
"And thus there were many dede,
"*Her heades ſtondinge on the gate;*
"Till at laſt, loog and late,
"For lack of anſwere in this wiſe
"The remenant, that wexen wyſe,
"Eſchewden to make aſſaie." MALONE.

As yon grim looks do teſtify.] This is an indication to me of the uſe of ſcenery in our ancient theatres. I ſuppoſe the audience were here entertained with the view of a kind of Temple-bar at Antioch. STEEVENS.

What now enſues,[6] to the judgment of your eye
I give, my cauſe who beſt can juſtify.' [*Exit.*

SCENE I.

Antioch. *A Room in the Palace.*

Enter ANTIOCHUS, PERICLES, *and* Attendants.

ANT. Young prince of Tyre,[8] you have at large received
The danger of the taſk you undertake.

[6] *What* now *enſues.*] The folio—*What enſues.* The origioal copy has—What *now* enſues. MALONE.

[7] ——*my cauſe who beſt can juſtify.*] i. e. *which* (the judgment of your eye) beſt can *juſtify*, i. e. prove its reſemblance to the ordinary courſe of nature. So, afterwards:

"When thou ſhalt kneel, and *juſtify* in knowledge,—."

But as no other of the four next choriſes concludes with a heroick couplet, unleſs through interpolation, I ſuſpect that the two lines before us originally ſtood thus:

"What now enſues,
"I give to the judgment of your eye,
"My cauſe who beſt can juſtify."

In another of Gower's monologues there is an avowed hemiſtich:

"And yet he rides it out. Now pleaſe you wit
"The epitaph is for Marina writ
"*By wicked Dionyza.*"

See Act IV. ſc. iv. STEEVENS.

[8] *Young* prince *of Tyre.*] It does not appear in the preſent drama that the father of Pericles is living. By *prince*, therefore, throughout this play, we are to underſtand prince *regnant*. See Act II. ſc. iv. and the epitaph in Act III. ſc. iii. In the *Geſta Romanorum*, Apollonius is *king* of Tyre; and Appolyo, in Copland's tranſlation from the French, has the ſame title. Our author, in calling Pericles a prince, ſeems to have followed Gower. MALONE.

In Twine's tranſlation he is repeatedly called "*Prince* of Tyrus." STEEVENS.

PER. I have, Antiochus, and with a ſoul
Embolden'd with the glory of her praiſe,
Think death no hazard, in this enterprize.

[*Muſick.*

ANT. Bring in our daughter, clothed like a bride,[9]
For the embracements even of Jove himſelf;
At whoſe conception, (till Lucina reign'd,)
Nature this dowry gave, to glad her preſence,[a]

[9] *Bring in our daughter, clothed like a bride,*] All the copies read: Muſick, *bring in our daughter clothed like a bride*, — —.

The metre proves deciſively that the word *muſick* was a marginal direction, inſerted in the text by the miſtake of the tranſcriber or printer. MALONE.

[a] *For the embracements even of* Jove *himſelf;*
At whoſe conception, (till *Lucina reign'd,*)
Nature this dowry gave, to glad her *preſence*, &c.] It appears to me, that by her *conception*, Shakſpeare means her *birth*; and that *till* is here uſed in the ſenſe of *while*. So, in *The Scornful Lady*, Loveleſs ſays to Morecraft:

" Will you perſevere?"

To which he replies:

" *Till* I have a peony."

That is, *whilſt* I have one.

And on the other hand, *while* ſometimes ſignifies *till*; as in *Wit at ſeveral Weapons*, Pompey ſays:

" I'll lie under the bed *while* midnight," &c.

And in Maſſinger's *Old Law*, Simonides ſays to Cleanthes:

" I'll truſt you *while* your father's dead;"

Meaning, *until he be dead*; the words being uſed indiſcriminately for each other in the old dramatick writers: and it is to be obſerved that they are both expreſſed in Latin by the ſame word, *donec*.

The meaning of the paſſage, according to my apprehenſion, is this: — " At whoſe birth, during the time of her mother's labour, over which Lucina was ſuppoſed to preſide, the planets all ſat in council in order to endow her with the rareſt perfections." And this agrees with the principles of judicial aſtrology, a folly prevalent in Shakſpeare's time; according to which the beauty, the diſpoſition, as well as the fortune of all human beings, was ſuppoſed to depend upon the aſpect of the ſtars at the time they were born, not at the time in which they were conceived. M. MASON.

The ſenate-houſe of planets all did ſit,
To knit in her their beſt perfections.[3]

Perhaps the error lies in the word *conception*, and inſtead of it we ought to read *conceſſion*. The meaning will then be obvious, and eſpecially if we adopt Mr. M. Maſon's ſenſe of the prepoſition *till*. — "Bring in (ſays Antiochus) my daughter habited like a bride for Jove himſelf, *at* whoſe *conceſſion* (i. e. by whoſe grant or leave) nature beſtowed this dowry upon her — *While* ſhe was ſtruggling into the world, the planets held a conſultation how they ſhould unite in her the utmoſt perfection their blended influence could beſtow." — It ſhould be obſerved, that the prepoſition *at* ſometimes ſignifies *in conſequence of*. Thus, in *The Comedy of Errors*:

"Whom I made lord of me, and all I had,
"*At* your important letters."

This change of a word allows the ſenſe for which Mr. M. Maſon contends, and without his ſtrange ſuppoſal, that by her *conception*, was meant her *birth*.

The thought is expreſſed with leſs obſcurity in *Kyng Appolyn of Tyre*, 1510: "—— For nature had put nothynge in oblyvyon at the fourminge of her, but as a chef operacyon had ſet her in the ſyght of the worlde." STEEVENS.

In the ſpeech now before us, the words *whoſe* and *her* may, I think, refer to the daughter of Antiochus, without greater licence than is taken by Shakſpeare in many of his plays. So, in *Othello*: "Our general caſt us thus early for the love of his *Deſdemona*: *whom* [i. e. our general] let us not therefore blame, he hath not yet made wanton the night with her." I think the conſtruction is, "at whoſe conception the ſenate-houſe of planets all did ſit." &c. and that the words, "till Lucina reign'd, Nature," &c. are parenthetical. MALONE.

[3] *The ſenate-houſe of planets all did ſit,*
To knit in her their beſt perfections.] I ſuſpect that a rhyme was here intended, and that we ought to tranſpoſe the words in the ſecond line, as follows:

The ſenate houſe of planets all did ſit,
Their beſt perfections in her to knit.

To the contagion of this couplet perhaps we owe the ſubſequent fit of rhyming in which Pericles indulges himſelf, at the expence of readers and commentators.

The leading thought, indeed, appears to have been adopted from Sidney's *Arcadia*, Book II: "*The ſenate-houſe of* the *planets* was at no time ſo *ſet* for the decreeing of *perfection* in a man," &c.

Enter the daughter of ANTIOCHUS.

PER. See, where ſhe comes, apparell'd like the ſpring,
Graces her ſubjects, and her thoughts the king
Of every virtue gives renown to men![4]

The ſentiment, however, is expreſſed with leſs affectation in *Julius Cæſar*;

" ——— the elements
" So mix'd in him, that nature might ſtand up,
" And ſay to all the world, This was a man."

STEEVENS.

[4] *See where ſhe comes*, &c.] In this ſpeech of Pericles, a tranſpoſition perhaps is neceſſary. We might therefore read:

See where ſhe comes apparell'd like the king,
Graces her ſubjects, and her thoughts the ſpring
Of every virtue &c.

Antiochus had commanded that his daughter ſhould be clothed in a manner ſuitable to the bride of Jove; and thus dreſſed in royal robes, ſhe may be ſaid to be apparelled *like the king*.

After all, I am diſſatisfied with my own conjecture, and cannot help ſuſpecting ſome deep corruption in the words of Pericles. With what propriety can a lady's *thoughts* be ſtyled — *the king of every virtue*, &c.? Let the reader exert his ſagacity on this occaſion. — In a ſubſequent ſcene Jupiter is called *the king of thoughts*; and in *King Henry IV.* Part I. Douglas tells Hotſpur that he is the *king of honour*; but neither of theſe paſſages will ſolve our preſent difficulty. We might read:

—— *and her thoughts the* wing
Of every virtue, &c.

for in *All's well that ends well* we have "a virtue of a good *wing*."

That every virtue may borrow *wings* (i. e. derive alacrity) from the ſentiments of a young, beautiful, and virtuous woman, is a truth that cannot be denied. Pericles, at this inſtant, ſuppoſes the daughter of Antiochus to be as good as ſhe is fair. The paſſage indeed, with another change as ſlight, may convey as obvious a meaning.

She comes (ſays Pericles) adorned with all the colours of the ſpring; the Graces are proud to enroll themſelves among her

Her face, the book of praiſes, where is read
Nothing but curious pleaſures,[5] as from thence
Sorrow were ever ras'd,[6] and teſty wrath

ſubjects; and the *king* (i. e. the *chief*) of every virtue that ennobles humanity, impregnates her mind:

Graces her ſubjects, in her thoughts the king
Of every virtue &c.

In ſhort, ſhe has no ſuperior in beauty, yet ſtill ſhe is herſelf under the dominion of virtue.

But having already ſtated my belief that this paſſage is incurably depraved, I muſt now add, that my preſent attempts to reſtore it are, even in my own judgement, as decidedly abortive.

STEEVENS.

[5] *Her face, the book of* praiſes, *where is read*
Nothing but curious pleaſures,] In what ſenſe a lady's face can be ſtyled a *book of praiſes* (unleſs by a very forced conſtruction it be underſtood to mean *an aggregate of what is praiſe worthy*) I profeſs my inability to underſtand.

A ſeemingly kindred thought occurs in a MS. play entitled *The Second Maiden's Tragedy:*

" *Tyrant.* Thy honours with thy daughter's love ſhall riſe.
" I ſhall read thy deſervings in her eyes."
" *Helvetius.* O may they be eternal *books of pleaſure*
" To ſhow you all delight." STEEVENS.

So, in *Romeo and Juliet:*

" Read o'er the *volume* of young Paris *face*,
" And find *delight* writ there with beauty's pen."

Again, in *Macbeth:*

" Your *face*, my thane, is as a *book*, where men
" May *read* ſtrange matters."

Again, in *Love's Labour's Loſt:*

" Study his bias leaves, and makes his *book* thine *eyes*,
" Where all thoſe *pleaſures* live, that art could comprehend."

The ſame image is alſo found in his *Rape of Lucrece* and in *Coriolanus*. *Praiſes* is here uſed for *beauties*, the cauſe of admiration and praiſe. MALONE.

So, in *The Elder Brother*, Charles ſays of Angelina,

" —— She has a face looks like a ſtory;
" The ſtory of the heavens looks very like her."

M. MASON.

[6] *Sorrow were ever ras'd,*] Our author has again this expreſſion in *Macbeth:*

" *Raſe* out the written *troubles* of the brain."

Could never be her mild companion.[7]
Ye gods that made me man, and ſway in love,
That have inflam'd deſire in my breaſt,[8]
To taſte the fruit of yon celeſtial tree,
Or die in the adventure, be my helps,
As I am ſon and ſervant to your will,
To compaſs ſuch a boundleſs happineſs![9]

ANT. Prince Pericles,——

PER. That would be ſon to great Antiochus.

ANT. Before thee ſtands this fair Heſperides,[10]

The ſecond quarto, 1619, and all the ſubſequent copies, read — *racht*. The firſt quarto — *ratte*, which is only the old ſpelling of *ras'd*; the verb being formerly written *race*. Thus, in *Dido Queen of Carthage*, by Marlowe and Naſhe, 1594:

"But I will take another order now,
"And *race* the eternal regiſter of time."

The metaphor in the preceding line —

"Her face, the *book* of praiſes,"

ſhews clearly that this was the author's word. MALONE.

[7] —— *and* teſty wrath
Could never be her mild companion.] This is a bold expreſſion: — *teſty wrath* could not well be a mild companion to any one; but by *her mild companion*, Shakſpeare means, the *companion of her mildneſs*. M. MASON.

[8] *That have inflam'd* deſire *in my breaſt*,] It ſhould be remembered that *deſire* was ſometimes uſed as a triſyllable. See Vol. XIX. p. 49, n. 8. MALONE.

[9] *To compaſs ſuch a* boundleſs *happineſs!*] All the old copies have *boundleſs*. The reading of the text was furniſhed by Mr. Rowe. MALONE.

[10] *Before thee ſtands this fair* Heſperides,] In the enumeration of the perſons prefixed to this drama, which was firſt made by the editor of Shakſpeare's plays in 1664, and copied without alteration by Mr. Rowe, the daughter of Antiochus is, by a ridiculous miſtake, called *Heſperides*, an error to which this line ſeems to have given riſe. — Shakſpeare was not quite accurate in his notion of the *Heſperides*, but he certainly never intended to give this appellation to the princeſs of Antioch; for it appears from *Love's Labour's Loſt*, Act IV. ſcene the laſt, that he thought *Heſperides* was the name of the *garden* in which the golden apples were kept; in

With golden fruit, but dangerous to be touch'd;
For death-like dragons here affright thee hard:
Her face, like heaven, enticeth thee to view
A countleſs glory,[3] which deſert muſt gain:
And which, without deſert, becauſe thine eye
Preſumes to reach, all thy whole heap muſt die.[4]
You ſometime famous princes,[5] like thyſelf,
Drawn by report, adventrous by deſire,

which ſenſe the word is certainly uſed in the paſſage now before us:

"For valour, is not love a Hercules,
"Still climbing trees in the *Heſperides?*"

In the firſt quarto edition of this play, this lady is only called *Antiochus' daughter*. If Shakſpeare had wiſhed to have introduced a female name derived from the *Heſperides*, he has elſewhere ſhown that he knew how ſuch a name ought to be formed; for in *As you like it* mention is made of "*Heſperia*, the princeſs' gentlewoman."

MALONE.

[3] *A* countleſs *glory*,] The *countleſs* glory of a face, ſeems a harſh expreſſion; but the poet, probably, was thinking of the ſtars, the *countleſs* eyes of heaven, as he calls them in p. 26.

MALONE.

Old copy — *Her* countleſs &c. I read — "*A* countleſs glory, —:" i. e. her face, like the firmament, invites you to a blaze of beauties too numerous to be counted. In the firſt book of the *Coriathians*, ch. xv: "— — there is another *glory* of the ſtars."

STEEVENS.

[4] —— *all thy whole* heap *muſt die.*] i. e. thy whole maſs muſt be deſtroyed. There ſeems to have been an oppoſition intended. *Thy whole heap*, thy body, muſt ſuffer for the offence of a *part*, thine *eye*. The word *bulk*, like *heap* in the preſent paſſage, was uſed for *body* by Shakſpeare and his contemporaries. See Vol. XV. p. 304, n. 4.

MALONE.

The old copies read — *all* the *whole heap*. I am anſwerable for this correction. MALONE.

[5] *You ſometime famous princes*, &c.] See before p. 15, n. 6.

MALONE.

So, in Twine's tranſlation: "— — and his head was ſet up at the gate, to terrifie others that ſhould come, who beholding there the preſent image of death, might adviſe them from aſſaying any ſuch danger. Theſe outrages practiſed Antiochus, to the end he might continue in filthy inceſt with his daughter." STEEVENS.

Tell thee with ſpeechleſs tongues, and ſemblance pale,
That, without covering, ſave yon field of ſtars,[6]
They here ſtand martyrs, ſlain in Cupid's wars;
And with dead cheeks adviſe thee to deſiſt,[7]
For going on death's net,[8] whom none reſiſt.

PER. Antiochus, I thank thee, who hath taught
My frail mortality to know itſelf,
And by thoſe fearful objects to prepare
This body, like to them, to what I muſt:[9]
For death remember'd, ſhould be like a mirror,
Who tells us, life's but breath; to truſt it, error.
I'll make my will then; and as ſick men do,
Who know the world, ſee heaven, but feeling woe,[10]

[6] —— *without covering, ſave yon field of ſtars,*] Thus, *Lucan*, Lib. VII:

" —— cœlo tegitur qui non habet urnam." STEEVENS.

[7] *And with dead cheeks adviſe thee to deſiſt,*] Thus, in *Romeo and Juliet:*

" —— think upon theſe gone;
" Let them affright thee." STEEVENS.

[8] For *going* on *death's net,*] Thus the old copies, and rightly. Mr. Malone would read — *From* going &c. but *for* going means the ſame as *for fear of* going. So, in *The Two Gentlemen of Verona*, Lucetta ſays of the fragments of a letter:

" Yet here they ſhall not lie *for* catching cold."

i. e. *for fear* of it. See Vol. IV. p. 185, n. 6.

It were eaſy to ſubjoin a crowd of inſtances in ſupport of this original reading. STEEVENS.

I would read — *in* death's net. PERCY.

[9] —— *like to them, to what I muſt:*] That is, to prepare this body for that ſtate to which I muſt *come*. MALONE.

[10] *Who know the world, ſee heaven, but feeling woe,* &c.] The meaning may be — *I will act as ſick men do; who having had experience of the pleaſures of the world, and only a viſionary and diſtant proſpect of heaven,* have neglected the latter for the former; *but* at length *feeling themſelves de aying, graſp no longer at temporal pleaſures, but prepare calmly for futurity.* MALONE.

Malone has juſtly explained the meaning of this paſſage, but by

Gripe not at earthly joys, as erſt they did;
So I bequeath a happy peace to you,
And all good men, as every prince ſhould do;
My riches to the earth from whence they came;
But my unſpotted fire of love to you.
[*To the daughter of* ANTIOCHUS.
Thus ready for the way of life or death,
I wait the ſharpeſt blow, Antiochus,
Scorning advice.

ANT. Read the concluſion then;[3]
Which read and not expounded, 'tis decreed,
As theſe before thee, thou thyſelf ſhalt bleed.

DAUGH. In all, ſave that, may'ſt thou prove proſperous!
In all, ſave that, I wiſh thee happineſs![4]

has not ſhewn how the words, as they ſtand, will bear that meaning: Some amendment appears to me to be abſolutely neceſſary, and that which I ſhould propoſe is to read,

Who now in *the world ſee heaven*, &c.

That is who at one time of their lives find heaven in the pleaſures of the world, but after having taſted of misfortune, begin to be weaned from the joys of it. Were we to make a further alteration, and read — *ſeek heaven*, inſtead of — *ſee heaven*, the expreſſion would be ſtronger; but that is not neceſſary. M. MASON

[3] *Read the concluſion then;*] This and the two following lines are given in the firſt quarto to Pericles; and the word *Antiochus*, which is now placed in the margin, makes part of his ſpeech. There can be no doubt that they belong to *Antiochus*. MALONE.

Theſe lines in the old copies ſtand as follows:

" Thus ready for the way of life or death
" I wayte the ſharpeſt blow (*Antiochus*)
" Scorning aduice; read the conclufion then:
" Which read" &c.

Unbroken meaſure, as well as the ſpirit of this paſſage, perhaps decide in favour of its preſent arrangement. STEEVENS.

[4] *In all, ſave that*, &c.] Old copy:

Of *all* ſaid yet, *may'ſt thou prove proſperous!*
Of *all* ſaid yet, *I wiſh thee happineſs!*

PER. Like a bold champion, I aſſume the liſts,
Nor aſk advice of any other thought
But faithfulneſs, and courage. [5]

[He reads the Riddle. [6]]

I am no viper, yet I feed
On mother's fleſh, which did me breed:

'*Said* is here apparently contracted for *eſſay'd*, i. e. tried, attempted. PERCY.

She cannot wiſh him more proſperous. with reſpect to the expoſition of the riddle, than the other perſons who had attempted it before; for as the neceſſary conſequence of his expounding it would be the publication of her own ſhame, we cannot ſuppoſe that ſhe ſhould wiſh him to ſucceed in that. The paſſage is evidently corrupt, and ſhould probably be corrected by reading the lines thus:

In *all*, ſave that, *may'ſt thou prove proſperous!*
In *all*, ſave that, *I wiſh thee happineſs!*"

Her father had juſt ſaid in Pericles, that his life depended on his expounding the riddle; and the daughter, who feels a regard for the Prince, expreſſes it by deprecating his fate, and wiſhing him ſucceſs in every thing except that. She wiſhes that he may not expound the riddle, but that his failing to do ſo may be attended with proſperous conſequences. When we conſider how licentious Shakſpeare frequently is in the uſe of his particles, it may not perhaps be thought neceſſary to change the word *of*, in the beginning of theſe lines, for the word *in*. There is no great difference in the traces of the letters between *ſaid* and *ſave*; and the words *that* and *yet* have one common abbreviation, viz. *y*t.

M. MASON.

I have inſerted Mr. M. Maſon's conjecture in the text, as it gives a more reaſonable turn to the ſpeech than has hitherto been ſupplied; and becauſe it is natural to wiſh that the only words aſſigned to this lady, might have ſome apt and determinate meaning.

STEEVENS.

[5] *Nor aſk advice of any other thought*
But faithfulneſs and courage.] This is from the third book of Sidney's *Arcadia*: "Whereupon *aſking advice of no other thought but faithfulneſſe and courage*, he preſently lighted from his own horſe," &c. edit. 1633, p. 253. STEEVENS.

[6] *He reads the Riddle.*] The riddle is thus deſcribed in Gower:

I ſought a huſband, in which labour,
I found that kindneſs in a father.[6]
He's father, ſon, and huſband mild,
I mother, wife, and yet his child.
How they may be, and yet in two,
As you will live, reſolve it you.[7]

Sharp phyſick is the laſt:[8] but O you powers!
That give heaven countleſs eyes to view men's acts,[9]

" *Queſtio regis Antiochi.—Scelere vehor, maternâ carne veſcor, quero patrem meum, matris meæ virum, uxoris meæ filium.*

" With felonie I am upbore,
" I ete, and have it oot forlore,
" My moders flefhe whoſe huſbonde
" My fader for to feene I fonde,
" Which is the ſonne eke of my wife,
" Hereof I am inquiſitife.
" And who that can my tale ſave,
" All quite he ſhall my doughter have.
" Of his anſwere and if he faile,
" He ſhall be dead withouten faile." MALONE.

[6] *I ſought a huſband, in which* labour,
I found that *kindneſs* in *a father.*] The defective rhyme which *labour* affords to *father*, and the obſcurity indeed of the whole couplet, induce me to ſuppoſe it might originally have ſtood thus:

I ſought a huſband; in which rather
I found the *kindneſs* of *a father.*

In *which* (i. e. in *whom*, for this pronoun anciently related to perſons as well as things) I rather found parental than marital love. STEEVENS.

[7] *As you will live, reſolve it you.*] This duplication is common enough in ancient writers. So, in *King Henry IV.* Part I:

" I'll drink no more, for no man's pleaſure I." MALONE.

[8] Sharp *phyſick* is *the laſt:*] i. e. the intimation in the laſt line of the riddle that his life depends on reſolving it; which he properly enough calls *ſharp phyſick*, or a bitter potion. PERCY.

[9] *That give heaven countleſs* eyes *to view men's acts,*] So, in *A Midſummer Night's Dream:*

" —— who more engilds the night,
" Than all yon fiery oes and eyes of light." MALONE.

Why cloud they not[2] their ſights perpetually,
If this be true, which makes me pale to read it?
Fair glaſs of light, I lov'd you, and could ſtill,
[*Takes hold of the hand of the princeſs.*
Were not this glorious caſket ſtor'd with ill:
But I muſt tell you,—now, my thoughts revolt;
For he's no man on whom perfections wait,[3]
That knowing ſin within, will touch the gate.
You're a fair viol, and your ſenſe the ſtrings;
Who, finger'd to make man his lawful muſick,[4]
Would draw heaven down, and all the gods to hearken;
But, being play'd upon before your time,
Hell only danceth at ſo harſh a chime:
Good ſooth, I care not for you.

ANT. Prince Pericles, touch not, upon thy life,[5]
For that's an article within our law,
As dangerous as the reſt. Your time's expir'd;
Either expound now, or receive your ſentence.

[2] ——— *countleſs eyes* ———
Why cloud *they not* —] So, in *Macbeth*:
" ——— ſtars, *hide* your fires,
" Let not light ſee," &c. STEEVENS.

[3] *For he's no man on whom perfections wait,*] Means no more than—*he's no honeſt man*, that knowing, &c. MALONE.

[4] ——— *to make man* —] i. e. to produce *for* man, &c. MALONE.

[5] *Prince Pericles*, touch not, *upon thy life*,] This is a ſtroke of nature. The inceſtuous king cannot bear to ſee a rival touch the hand of the woman he loves. His jealouſy reſembles that of Antony:
" ——— to let him be familiar with
" My play-fellow, your hand; this kingly ſeal,
" And plighter of high hearts." STEEVENS.

Maleſort, in Maſſinger's *Unnatural Combat*, expreſſes the like impatient jealouſy, when Beaufort *touches* his daughter Theocrine, to whom he was betrothed. M. MASON.

PER. Great king,
Few love to hear the ſins they love to act;
'Twould 'braid yourſelf too near for me to tell it.
Who has a book of all that monarchs do,
He's more ſecure to keep it ſhut, than ſhown;
For vice repeated, is like the wand'ring wind,
Blows duſt in others' eyes, to ſpread itſelf;[5]
And yet the end of all is bought thus dear,
The breath is gone, and the ſore eyes ſee clear
To ſtop the air would hurt them.[6] The blind mole caſts

[5] *For vice repeated, is like the wand'ring wind,*
Blows duſt in others' eyes, to ſpread itſelf; &c.] That is, *which* blows duſt, &c.

The man who knows of the ill practices of princes, is unwiſe if he reveals what he knows; for the publiſher of vicious actions reſembles the wind, which, while it paſſes along, blows duſt into men's eyes.—When the blaſt is over, the eye that has been affected by the duſt, ſuffers no farther pain, but can ſee as clearly as before; ſo by the relation of criminal acts, the eyes of mankind (though they are affected, and turn away with horror,) are opened, and ſee clearly what before was not even ſuſpected: but by expoſing the crimes of others, the relater ſuffers himſelf; as the breeze paſſes away, ſo the breath of the informer is gone; he dies for his temerity. Yet, to ſtop the courſe or ventilation of the air, would hurt the eyes; and to prevent informers from divulging the crimes of men would be prejudicial to mankind.

Such, I think, is the meaning of this obſcure paſſage.

MALONE.

[6] *The breath is gone, and the ſore eyes ſee clear*
To ſtop the air would hurt them.] Malone has miſtaken the meaning of this part of the ſpeech of Pericles:—There ſhould be no ſtop after the word *clear*, that line being neceſſarily connected with the following words; and the meaning is this: "The breath is gone, and the eyes, though ſore, ſee clear enough to ſtop for the future the air that would annoy them."

Malone ſuppoſes the ſentence to end with the firſt of theſe lines, and makes the other a general political aphoriſm, not perceiving that, "to ſtop the air would hurt them;" means only to "ſtop the air *that* would hurt them;" the pronoun being omitted; an ellipſis frequent not only in poetry, but in proſe.

Pericles means only, by this ſimilitude, to ſhew the danger of

Copp'd hills [7] towards heaven, to tell, the earth is wrong'd
By man's oppreſſion;[8] and the poor worm doth die for't. [9]
Kings are earth's gods: in vice their law's their will;
And if Jove ſtray, who dares ſay, Jove doth ill?
It is enough you know; and it is fit,
What being more known grows worſe, to ſmother it.
All love the womb that their firſt being bred,
Then give my tongue like leave to love my head.

revealing the crimes of princes; for as they feel themſelves hurt by the publication of their ſhame, they will, of courſe, prevent a repetition of it, by deſtroying the perſon who divulged it: He purſues the ſame idea in the inſtance of the mole, and concludes with requeſting that the king would

"Give his tongue like leave to love his head."

That is, that he would not force his tongue to ſpeak what, if ſpoken, would prove his deſtruction.

In the ſecond ſcene Pericles ſays, ſpeaking of the King:

"And what may make him bluſh in being known,
"*He'll ſtop the courſe* by which it might be known."

Which confirms my explanation. M. MASON.

[7] Copp'd *hills*—] i. e. riſing to a top or head. *Copped* Hall, in Eſſex, was ſo named from the lofty pavilion on the roof of the old houſe, which has been ſince pulled down. The upper tire of maſonry that covers a wall is ſtill called the *copping* or *coping*. High-crowned hats were anciently called *copatain* hats. STEEVENS.

[8] —— *the earth is* wrong'd
By man's oppreſſion;] Old copies — *throng'd*. For this change I am anſwerable. STEEVENS.

[9] —— *and the* poor worm *doth die for't.*] I ſuppoſe he means to call the *mole*, (which ſuffers in its attempts to complain of man's injuſtice) *a poor worm*, as a term of commiſeration. Thus, in *The Tempeſt*, Proſpero ſpeaking to Miranda, ſays,

"*Poor worm!* thou art infected."

The mole remains ſecure till he has thrown up thoſe hillocks, which, by pointing out the courſe he is purſuing, enable the vermin-hooter to catch him. STEEVENS.

ANT. Heaven, that I had thy head![2] he has found the meaning;—
But I will gloze with him.[3] [*Aſide.*] Young prince of Tyre,
Though, by the tenour of our ſtrict edict,[4]
Your expoſition miſinterpreting,[5]
We might proceed to cancel of your days;[6]
Yet hope, ſucceeding from ſo fair a tree

[2] *Heaven, that I had thy head!*] The ſpeaker may either mean to ſay, *O, that I had thy ingenuity!* or, *O, that I had thy head, ſever'd from thy body!* The latter, I believe, is the meaning. MALONE.

[3] *But I will gloze with him.*] So, Gower:
"The kinge was woudre ſorie tho,
"And thought, if that he ſaid it oute,
"Then were he ſhamed all aboute:
"*With ſire wordes and with ſelle*
"He ſayth: My ſonne I ſhall thee telle,
"Though that thou be of littel witte," &c. MALONE.

[4] —— our *ſtrict edict*,] The old copy has—*your* ſtrict edict: Corrected in the folio. MALONE.

[5] *Your expoſition miſinterpreting.*] Your expoſition of the riddle being a miſtaken one; not interpreting it rightly. MALONE.

[6] —— *to* cancel *of your days;*] The quarto, 1609, reads—to *counſel* of your days; which may mean, *to deliberate how long you ſhall be permitted to live.* But I believe that *counſel* was merely an error of the preſs, which the editor of the folio, 1664, corrected by reading to *cancel off* your days. The ſubſtitution of *off* for *of* is unneceſſary; for *cancel* may have been uſed as a ſubſtantive. *We might proceed to the* cancellation or deſtruction of your *life.* Shakſpeare uſes the participle *cancell'd* in the ſenſe required here, in his *Rape of Lucrece*, 1594:
"An *expir'd* date, *cancell'd* ere well begun."
The following lines in *King Richard III.* likewiſe confirm the reading that has been choſen:
"*Cancel* his bond of *life*, dear God, I pray,
"That I may live to ſay, the dog is dead." MALONE.

To omit the article was formerly a practice not uncommon. So, in *Titus Andronicus:* "Aſcend, fair queen, Pantheon," i. e. *the* Pantheon. STEEVENS.

Again, in *King Lear:*
"Hot queſtriſts after him, met him *at gate*." MALONE.

As your fair ſelf, doth tune us otherwiſe:
Forty days longer we do reſpite you;[7]
If by which time our ſecret be undone,
This mercy ſhows, we'll joy in ſuch a ſon:
And until then, your entertain ſhall be,
As doth befit our honour, and your worth.[8]

[*Exeunt* ANTIOCHUS, *his daughter, and* Attend.

PER. How courteſy would ſeem to cover ſin!
When what is done is like an hypocrite,
The which is good in nothing but in ſight.
If it be true that I interpret falſe,
Then were it certain, you were not ſo bad,
As with foul inceſt to abuſe your ſoul;
Where now you're both a father and a ſon,[9]

[7] Forty *days longer we do reſpite you;*] In *The Geſta Romanorum*, *Confeſſio Amantis*, and *The Hiſtory of King Appolyn*, *thirty* days only are allowed for the ſolution of this queſtion. It is difficult to account for this minute variation, but by ſuppoſing that our author copied ſome tranſlation of the *Geſta Romanorum* hitherto undiſcovered. MALONE.

It is *thirty* days in Twine's tranſlation. *Forty*, as I have obſerved in a note on ſome other play (I forget which) was the familiar term when the number to be mentioned was not of arithmetical importance. STEEVENS.

[8] ——*your entertain ſhall* be,
As doth befit our honour, and your worth.] I have no doubt but that theſe two lines were intended to rhyme together in our author's copy, where originally they might have ſtood thus:

——*your entertain ſhall be,*
As doth befit our honour, your degree.

Or,

As doth our honour fit *and your* degree.

So, in *King Richard III.* Act III. ſc. vii:

"Beſt *fitteth* my *degree*, and your condition."

STEEVENS.

[9] Where *now you're both a father and a ſon.*] *Where*, in this place, has the power of *whereas*. So, in *The Two Gentlemen of Verona*:

"And *where* I thought the remnant of mine age
"Should have been cheriſh'd by her childlike duty,
"I am now full reſolv'd to take a wife."

By your untimely claſpings with your child,
(Which pleaſure fits an huſband, not a father;)
And ſhe an eater of her mother's fleſh,
By the defiling of her parent's bed;
And both like ſerpents are. who though they feed
On ſweeteſt flowers, yet they poiſon breed.
Antioch, farewell! for wiſdom ſees, thoſe men
Bluſh not in actions blacker than the night,
Will ſhun no courſe to keep them from the light.[4]
One ſin, I know, another doth provoke;
Murder's as near to luſt, as flame to ſmoke.
Poiſon and treaſon are the hands of ſin,
Ay, and the targets to put off the ſhame:
Then, leſt my life be cropp'd to keep you clear,[5]
By flight I'll ſhun the danger which I fear. [*Exit.*

Where (and with the ſame meaning) occurs again in Act II. ſc. iii. of this play:

"*Where* now his ſon's a glow-worm" &c. STEEVENS.

[4] ——*for wiſdom ſees, thoſe men*
Bluſh not in actions blacker than the night,
Will ſhun *no courſe to keep them from the light.*] All the old copies read—will *ſhew*—, but *ſhew* is evidently a corruption. The word that I have ventured to inſert in the text, in its place, was ſuggeſted by theſe lines in a ſubſequent ſcene, which appear to me ſtrongly to ſupport this emendation:

"And what may make him *bluſh* in being *known*,
"He'll *ſtop* the *courſe* by which it might be known."

We might read *'ſchew* for *eſchew*, if there were any inſtance of ſuch an abbreviation being uſed.

The expreſſion is here, as in many places in this play, elliptical: *for wiſdom ſees*, that *thoſe* who *do not bluſh to commit actions blacker than the night, will not ſhun any courſe*, in *order to preſerve them from being made publick*. MALONE.

[5] ——*to keep you clear,*] To prevent any ſuſpicion from falling on you. So, in *Macbeth*:

"——always thought, that I
"Require a *clearneſs*." MALONE.

Re-enter ANTIOCHUS.

ANT. He hath found the meaning,[4] for the which we mean
To have his head.
He muſt not live to trumpet forth my infamy,
Nor tell the world, Antiochus doth ſin
In ſuch a loathed manner:
And therefore inſtantly this prince muſt die;
For by his fall my honour muſt keep high.
Who attends on us there?

Enter THALIARD.[5]

THAL. Doth your highneſs call?
ANT. Thaliard, you're of our chamber,[6] and our mind
Partakes her private actions[7] to your ſecreſy;
And for your faithfulneſs we will advance you.
Thaliard, behold, here's poiſon, and here's gold;
We hate the prince of Tyre, and thou muſt kill him;

[4] *He hath found the meaning,*] So, in Twine's book: "Apollonius prince of Tyre hath found out the ſolution of my queſtion; wherefore take ſhipping" &c. STEEVENS.

[5] —— *Thaliard.*] This name is ſomewhat corrupted from Thaliarch, i. e. Thaliarchus, as it ſtands in Twine's tranſlation. STEEVENS.

[6] *Thaliard, you're of our chamber,* &c.] So, in Twine's tranſlation: "Thaliarchus, the only faithfull and truſtie miniſter of my ſecrets" &c. The reſt of the ſcene is formed on the ſame original. STEEVENS.

[7] Partakes *her private actions* —] Our author in *The Winter's Tale* uſes the word *partake* in an active ſenſe, for *participate*:

"—— your exultation
"*Partake* to every one." MALONE.

It fits thee not to aſk the reaſon why,
Becauſe we bid it. Say, is it done?[5]
THAL. My lord,
'Tis done.

Enter a Meſſenger.

ANT. Enough;
Leſt your breath cool yourſelf, telling your haſte.[6]
MESS. My lord, prince Pericles is fled.
[*Exit* Meſſenger.
ANT. As thou
Wilt live, fly after: and as' an arrow, ſhot
From a well-experienc'd archer, hits the mark
His eye doth level at, ſo thou ne'er return,
Unleſs thou ſay, Prince Pericles is dead.
THAL. My lord, if I
Can get him once within my piſtol's length,
I'll make him ſure: ſo farewell to your highneſs.
[*Exit.*

[5] *Say, is it done?*] We might point differently:
It fits thee not to aſk the reaſon why:
Becauſe we bid it, ſay is it done? MALONE.

[6] Leſt *your breath* &c.] Old copy—
Let *your breath cool yourſelf, telling your haſte.*
This paſſage is little better than nonſenſe, as it ſtands, and evidently requires amendment.—The words are addreſſed, not to the Meſſenger, but to Thaliard, who has told the King that he may conſider Pericles as already dead; to which the King replies,
Enough;
Leſt *your breath cool yourſelf, telling you haſte.*
That is, "Say no more of it, leſt your breath, in deſcribing your alacrity, ſhould cool your ardour." The words *let* and *leſt* might eaſily have been confounded. M. MASON.
See (for inſtances of the ſame typographical error,) Vol. XIX. p. 367. n. 3. STEEVENS.

[7] —— *and*, as —] Thus the folio. The quarto reads—*and like an arrow.* MALONE.

ANT. Thaliard, adieu! till Pericles be dead,
My heart can lend no ſuccour to my head.[8] [*Exit.*

SCENE II.

Tyre. *A Room in the Palace.*

Enter PERICLES, HELICANUS, *and other* Lords.

PER. Let none diſturb us: Why this charge of thoughts?[9]

[8] *My heart can lend no ſuccour to my head.*] So, the King in *Hamlet:*

" _____ till I know 'tis done,
" How ere my haps, my joys were ne'er begun."

MALONE.

[9] —— *Why this* charge *of thoughts?*] [Old copy — why *ſhould* &c.] The quarto, 1609, reads—*chāge.* The emendation was ſuggeſted by Mr. Steevens. The folio 1664, for *chāge* ſubſtituted *change. Change* is printed for *charge* in *As you like it,* 1623, Act I. ſc. iii. and in *Coriolanus,* Act V. ſc. iii.

Thought was formerly uſed in the ſenſe of melancholy. See Vol. XVIII. p. 334, n. 7. MALONE.

In what reſpect are the thoughts of Pericles *changed?* I would read " —— *charge* of thoughts," i. e. weight of them, burthen, preſſure of thought. So afterwards in this play:

" Patience, good ſir, even for this *charge.*"

The firſt copy reads *chāge.*

Although—*thought,* in the ſingular number, often means *melancholy,* in the plural, I believe, it is never employed with that ſignification. STEEVENS.

Change of thoughts, it ſeems was the old reading, which I think preferable to the amendment. By *change of thoughts* Pericles means, that change in the diſpoſition of his mind — that unuſual propenſity to melancholy and cares, which he afterwards deſcribes, and which made his body pine, and his ſoul to languiſh. There appears, however, to be an error in the paſſage; we ſhould leave out the word *ſhould,* which injures both the ſenſe and the metre, and read

Let none diſturb us: why this change *of thoughts?*

M. MASON.

The ſad companion, dull-ey'd melancholy,[2]
By me ſo us'd a gueſt is, not an hour,
In the day's glorious walk, or peaceful night,
(The tomb where grief ſhould ſleep,) can breed me quiet!
Here pleaſures court mine eyes, and mine eyes ſhun them,
And danger, which I feared, is at Antioch,
Whoſe arm ſeems far too ſhort to hit me here:
Yet neither pleaſure's art can joy my ſpirits,
Nor yet the other's diſtance comfort me.
Then it is thus: the paſſions of the mind,
That have their firſt conception by miſ-dread,
Have after-nouriſhment and life by care;
And what was firſt but fear what might be done,[3]
Grows elder now, and cares it be not done.[4]
And ſo with me;—the great Antiochus
('Gainſt whom I am too little to contend,
Since he's ſo great,[5] can make his will his act,)
Will think me ſpeaking, though I ſwear to ſilence;
Nor boots it me to ſay, I honour him,[6]

[2] *The ſad companion*, dull-ey'd melancholy,] So, in *The Comedy of Errors*:

"Sweet recreation barr'd, what doth enſue
"But moody and *dull Melancholy*,
"Kinſman to grim and comfortleſs deſpair?" MALONE.

——dull-eyd *melancholy*,] The ſame compound epithet occurs in *The Merchant of Venice*:

"I'll not be made a ſoft and *dull-ey'd* fool." STEEVENS.

[3] —— *but fear what might be done*,] But fear *of* what might happen. MALONE.

[4] —— *and cares it be not done*,] And *makes proviſion* that it may not be done. MALONE.

[5] *Since* he's *ſo great*,] Perhaps we ſhould read—

Since he, *ſo great*, &c.

otherwiſe the latter part of the line will be elliptical. STEEVENS.

[6] —— *to ſay, I honour* him,] *Him* was ſupplied by Mr. Rowe for the ſake of the metre. MALONE.

If he ſuſpect I may diſhonour him:
And what may make him bluſh in being known,
He'll ſtop the courſe by which it might be known;
With hoſtile forces he'll o'erſpread the land,
And with the oſtent of war will look ſo huge,[7]
Amazement ſhall drive courage from the ſtate;
Our men be vanquiſh'd, e'er they do reſiſt,
And ſubjects puniſh'd, that ne'er thought offence:
Which care of them, not pity of myſelf,
Who am no more but as the tops of trees,
(Which fence the roots they grow by, and defend them,)
Makes[8] both my body pine, and ſoul to languiſh,
And puniſh that before, that he would puniſh.

[7] *And with the* oſtent &c.] Old copies—
And with the ſtent *of war will look ſo huge.*
Should not this be,
And with th' oſtent *of war* &c.? TYRWHITT.

The emeodation made by Mr. Tyrwhitt is confirmed by a paſſage in *The Merchant of Venice:*
" Like one well ſtudied in a ſad *oſtent,*
" To pleaſe his grandam."
Agalo, in *King Richard II:*
" With *oſtentation* of deſpiſed *arms.*" MALONE.

[8] *Which care of them,* &c.] Old copy—
Which care of them, not pity of myſelf,
(Who once *no more but as the tops of trees,*
Which fence the roots they grow by, and defend them,)
Makes &c.
I would read— *Who am no more* &c. FARMER.

Pericles means to compare the head of a kingdom to the upper branches of a tree. As it is the office of the latter to ſcreen the roots they grow by, ſo it is the duty of the former to protect his ſubjects, who are no leſs the ſupporters of his dignity. STEEVENS.

Once more, muſt have been a corruption. I formerly thought the poet might have written *Who* owe *no more*, but am now perſuaded that he wrote, however ungrammatically—*Who* wants *no more*, *i. e.* which *ſelf wants* no more; has no other wiſh or

1. LORD. Joy and all comfort in your ſacred breaſt!
2. LORD. And keep your mind, till you return to us,
Peaceful and comfortable!
HEL. Peace, peace, my lords, and give experience tongue.
They do abuſe the king, that flatter him:
For flattery is the bellows blows up ſin;
The thing the which is flatter'd, but a ſpark,
To which that breath gives heat and ſtronger glowing;[9]
Whereas reproof, obedient, and in order,
Fits kings, as they are men, for they may err.
When ſignior Sooth[*] here does proclaim a peace
He flatters you, makes war upon your life:
Prince, pardon me, or ſtrike me, if you pleaſe;
I cannot be much lower than my knees.
PER. All leave us elſe; but let your cares o'erlook

deſire, but to protect its ſubjects. The tranſcriber's ear, I ſuppoſe, deceived him in this as in various other inſtances. It ſhould be remembered that *ſelf* was formerly uſed as a ſubſtantive, and is ſo uſed at this day by perſons of an inferior rank, who frequently ſay—*his ſelf*. Hence, I ſuppoſe, the author wrote *wants* rather than *want*. MALONE.

[9] *To which that* breath &c.] i. e. the breath of flattery. The old copy reads—*that ſpark*; the word, (as Mr. Steevens has obſerved,) being accidentally repeated by the compoſitor. He would read—*that wind* MALONE.

This paſſage ſeems to be corrupt, as it ſtands, and the ſenſe requires that we ſhould read,

To which that blaſt *gives heat and ſtronger glowing.*

Steevens agrees with me in the neceſſity of ſome amendment, but propoſes to read *wind*, which I think not ſo proper a word as *blaſt*. M. MASON.

[*] *When ſignior Sooth* —] A near kinſman of this gentleman is mentioned in *The Winter's Tale*: " ——and his pond fiſh'd by his next neighbour, by *Sir Smile*, his neighbour."

What ſhipping, and what lading's in our haven,
And then return to us. [*Exeunt* Lords.] Helicanus, thou
Haſt moved us: what ſeeſt thou in our looks?

HEL. An angry brow, dread lord.

PER. If there be ſuch a dart in princes' frowns,
How durſt thy tongue move anger to our face?

HEL. How dare the plants look up to heaven, from whence
They have their nouriſhment?[3]

PER. Thou know'ſt I have power
To take thy life.

HEL. [*Kneeling.*] I have ground the axe myſelf;
Do you but ſtrike the blow.

PER. Riſe, pr'ythee riſe;
Sit down, ſit down; thou art no flatterer:
I thank thee for it; and high heaven forbid,
That kings ſhould let their ears hear their faults hid![4]

[3] *How dare the* plants *look up* to *heaven, from whence*
They have their nouriſhment?] Thus the quarto 1609. Mr. Rowe &c. read,

How dare the plaoets *look up unto heaven*
From whence they have their nouriſhment?

It would puzzle a philoſopher to aſcertain the quality of planetary *nouriſhment*, or to diſcover how *planets*, which are already in heaven, can be ſaid to *look up* to it. STEEVENS.

[4] *That kings ſhould* let *their ears hear their faults hid!*] Heaven forbid, that kings ſhould ſtop their ears, and ſo prevent them from hearing their ſecret faults!—To *let* formerly ſignified to *hinder*. So, in *Hamlet*:

"By heaven I'll make a ghoſt of him that *lets* me."

Again, in *Tancred and Giſmund*, 1592:

"Nor baſe ſuſpect of aught to *let* his ſuit." MALONE.

I am not clear but that *let* is here uſed in its ordinary ſenſe. "Forbid it, heaven (ſays Pericles) that kings ſhould *ſuffer* their ears to hear their failings palliated!" HOLT WHITE.

Fit counſellor, and ſervant for a prince,
Who by thy wiſdom mak'ſt a prince thy ſervant,
What would'ſt thou have me do?

HEL. With patience bear
Such griefs as you do lay upon yourſelf.

PER. Thou ſpeak'ſt like a phyſician, Helicanus;
Who miniſter'ſt a potion unto me,
That thou would'ſt tremble to receive thyſelf.
Attend me then: I went to Antioch,
Where, as thou know'ſt,[5] againſt the face of death,
I fought the purchaſe of a glorious beauty,
From whence an iſſue[6] I might propagate,
Bring arms to princes, and to ſubjects joys.[7]

[5] Where, as *thou know'ſt*, &c.] Malone obſerves that *whereas* is frequently uſed by the old dramatick writers, inſtead of *where*, and he is certainly right; but the obſervation is not to the purpoſe on the preſent occaſion; for the word *whereas* does not really occur in this paſſage, which ſhould be printed and pointed thus:

—— *I went to Antioch,*
Where, as thou know'ſt, againſt the face of death,
I fought the purchaſe of a glorious beauty.

Where is more frequently uſed for *whereas*, but not in this place. M. MASON.

[6] *From whence an iſſue* —] From whence I might propagate an iſſue. *That* are arms, &c MALONE.

[7] *From whence an iſſue I might propagate,*
Bring arms to princes, and to ſubjects joys.] Old copy:
Are *arms to princes. and bring joys to ſubjects.*
I once imagined that a line was wanting to complete the ſenſe of this paſſage, and that the deficiency might be ſupplied as follows:

——— *a glorious beauty,*
From whence an iſſue I might propagate;
For royal progeny are general bleſſings,
Bring arms to princes, and to ſubjects joy.
Her face &c.

Influenced, however, by the ſubſequent remark of Mr. M. Maſon, I have recovered the ſenſe for which he contends, by omitting one word in the corrupted line, and tranſpoſing others. STEEVENS.

The meaning of this paſſage is clearly this: "From whence I might propagate ſuch iſſue, as bring additional ſtrength to princes,

Her face was to mine eye beyond all wonder;
The reſt (hark in thine ear,) as black as inceſt;
Which by my knowledge found, the ſinful father
Seem'd not to ſtrike, but ſmooth:[8] but thou know'ſt this,
'Tis time to fear, when tyrants ſeem to kiſs.
Which fear ſo grew in me, I hither fled,
Under the covering of a careful night,
Who ſeem'd my good protector; and being here,
Bethought me what was paſt, what might ſucceed.
I knew him tyrannous; and tyrants' fears
Decreaſe not, but grow faſter than their years:[9]
And ſhould he doubt it, (as no doubt he doth,[1])

and joy to their ſubjects." The expreſſion is certainly faulty; but it ſeems to be the fault of the author, not the printer. I believe it was written as it ſtands. M. MASON.

[8] *Seem'd not to ſtrike, but* ſmooth:] To *ſmooth* formerly ſignified to *flatter*. See note on "——*ſmooth* every paſſion," in *King Lear*, Act II. ſc. ii. MALONE.

To *ſmooth* in this place means to *ſtroke*. In the ſame ſenſe we ſhould underſtand the word in Milton's *Comus*, v. 251:

"——*ſmoothing* the raven down
"Of darkneſs, till it ſmil'd."

They ſay in ſome counties *ſmooth*—inſtead of *ſtroke*, the cat.
HOLT WHITE.

[9] ——*than* their *years:*] Old copy—*the* years. Their ſuſpicions outgrow their years; a circumſtance ſufficiently natural to veteran tyrants. The correction is mine. STEEVENS.

[1] *And ſhould he* doubt it, *(as no doubt he doth,)*] The quarto 1609, reads,

And ſhould he doo't, *as no doubt he doth*—

from which the reading of the text has been formed. The repetition is much in our author's manner, and the following words, to lop that *doubt*, render this emendation almoſt certain. MALONE.

Here is an apparent corruption. I ſhould not heſitate to read—*doubt on't*—or, —*doubt it*. To *doubt* is to remain in ſuſpenſe or uncertainty.—Should he *be in doubt* that I ſhall keep this ſecret, (as there is no doubt but he is,) why, to "lop that doubt," i. e. to get

That I ſhould open to the liſtening air,
How many worthy princes' bloods were ſhed,
To keep his bed of blackneſs unlaid ope,—
To lop that doubt, he'll fill this land with arms,
And make pretence of wrong that I have done him;
When all, for mine, if I may call't offence,
Muſt feel war's blow, who ſpares not innocence:[3]
Which love to all (of which thyſelf art one,
Who now reprov'ſt me for it)——

HEL. Alas, ſir!

PER. Drew ſleep out of mine eyes, blood from my cheeks,
Muſings into my mind, a thouſand doubts
How I might ſtop this tempeſt, ere it came;
And finding little comfort to relieve them,
I thought it princely charity to grieve them.[4]

HEL. Well, my lord, ſince you have given me leave to ſpeak,
Freely I'll ſpeak. Antiochus you fear,
And juſtly too, I think, you fear the tyrant,
Who either by publick war, or private treaſon,
Will take away your life.
Therefore, my lord, go travel for a while,
Till that his rage and anger be forgot,
Or Deſtinies do cut his thread of life.

rid of that painful uncertainty, he will ſtrive to make me appear the agreſſor, by attacking me firſt as the author of ſome ſuppoſed injury to himſelf. STEEVENS.

[3] —— *who ſpares not innocence:*] Thus the eldeſt quarto. All the other copies read corruptly:

—— *who fears not innocence.* MALONE.

[4] *I thought it princely charity* to grieve them.] That is to lament their fate. The eldeſt quarto reads—*to grieve* for *them*—But a rhyme ſeems to have been intended. The reading of the text was furniſhed by the third quarto 1630, which, however, is of no authority. MALONE.

Your rule direct to any; if to me,
Day ſerves not light more faithful than I'll be.

PER. I do not doubt thy faith;
But ſhould he wrong my liberties in abſence—

HEL. We'll mingle bloods together in the earth,
From whence we had our being and our birth.

PER. Tyre, I now look from thee then, and to Tharſus
Intend my travel, where I'll hear from thee;
And by whoſe letters I'll diſpoſe myſelf.
The care I had and have of ſubjects' good,
On thee I lay, whoſe wiſdom's ſtrength can bear it.[5]
I'll take thy word for faith, not aſk thine oath;
Who ſhuns not to break one, will ſure crack both:[6]
But in our orbs we'll live ſo round and ſafe,[7]
That time of both this truth ſhall ne'er convince,[8]
Thou ſhow'dſt a ſubject's ſhine, I a true prince.[9]

[*Exeunt.*

[5] —— *whoſe wiſdom's ſtrength can bear it.*] Pericles, transferring his authority to Helicanus during his abſence, naturally brings the firſt ſcene of *Meaſure for Meaſure* to our mind. MALONE.

[6] —— *will ſure crack both:*] Thus the folio. The word *ſure* is not found in the quarto. MALONE.

[7] *But in our orbs* we'll *live ſo round and ſafe,*] The firſt quarto reads—*will* live. For the emendation I am anſwerable. The quarto of 1619 has—*we* live. The firſt copy may have been right, if, as I ſuſpect, the preceding line has been loſt. MALONE.

But in our orbs we'll live ſo round *and ſafe,*]

" —— in ſeipſo totus teres atque *rotundus.*" Horace.

In our *orbs* means, in our different *ſpheres.* STEEVENS.

[8] —— *this truth ſhall ne'er* convince,] Overcome. See Vol. XI. p. 68, n. 4. MALONE.

[9] *Thou ſhow'dſt a ſubject's* ſhine, *I a true prince.*] *Shine* is by our ancient writers frequently uſed as a ſubſtantive. So, in *Chloris*

SCENE III.

Tyre. *An Ante-chamber in the Palace.*

Enter THALIARD.

THAL. So, this is Tyre, and this is the court. Here muſt I kill king Pericles; and if I do not, I am ſure to be hang'd at home: 'tis dangerous.—Well, I perceive he was a wiſe fellow, and had good diſcretion, that being bid to aſk what he would of the king, deſired he might know none of his ſecrets.[a] Now do I ſee he had ſome reaſon for

or *The Complaint of the paſſionate deſpiſed Shepheard*, by W. Smith, 1596:

" Thou glorious ſunne, from whence my leſſer light
" The ſubſtance of his chryſtal *ſhine* doth borrow."

This ſentiment is not much unlike that of Falſtaff: " I ſhall think the better of myſelf and thee, during my life; I for a valiant lion, and thou for a true prince." MALONE.

That the word *ſhine* may be uſed as a ſubſtantive, cannot be doubted whilſt we have *ſunſhine* and *moonſhine*. If the preſent reading of this paſſage be adopted, the word *ſhine* muſt neceſſarily be taken in that ſenſe; but what the ſhine of a ſubject is, it would be difficult to define. The difficulty is avoided by leaving out a ſingle letter, and reading

Thou ſhow'dſt a ſubject ſhine, I a true prince,

In this caſe the word *ſhine* becomes a verb, and the meaning will be:—" No time ſhall be able to diſprove this truth, that you have ſhewn a ſubject in a glorious light, and I a true prince. M. MASON.

The ſame idea is more clearly expreſſed in *King Henry VIII.* Act III. ſc. ii:

" A loyal and obedient *ſubject* is
" Therein *illuſtrated*."

I can neither controvert nor ſupport Mr. M. Maſon's poſition, becauſe I cannot aſcertain, if *ſhine* be conſidered as a verb, how the meaning he contends for is deduced from the words before us. STEEVENS.

[a] *I perceive he was a wiſe fellow*, &c.] Who this wiſe fellow was, may be known from the following paſſage in Barnabie Riche's

it: for if a king bid a man be a villain, he is bound by the indenture of his oath to be one.— Huſh, here come the lords of Tyre.

Enter HELICANUS, ESCANES, *and other* Lords.

HEL. You ſhall not need, my fellow peers of Tyre,
Further to queſtion of your king's departure.
His ſeal'd commiſſion, left in truſt with me,
Doth ſpeak ſufficiently, he's gone to travel.

THAL. How! the king gone! [*Aſide.*]

HEL. If further yet you will be ſatisfied,
Why, as it were unlicens'd of your loves,
He would depart, I'll give ſome light unto you.
Being at Antioch——

THAL. What from Antioch? [*Aſide.*]

HEL. Royal Antiochus (on what cauſe I know not.)
Took ſome diſpleaſure at him; at leaſt he judg'd ſo:
And doubting leſt that he had err'd or ſinn'd,
To ſhow his ſorrow, would correct himſelf;
So puts himſelf unto the ſhipman's toil,
With whom each minute threatens life or death.

THAL. Well, I perceive [*Aſide.*]
I ſhall not be hang'd now, although I would;[3]

Souldier's Wiſhe to Britons Welfare, or Captaine Skill and Captaine Pill, 1604, p. 27: "I will therefore commende the poet *Philippides*, who being demaunded by King *Liſimachus*, what favour hee might doe unto him for that he loved him, made this anſwere to the King; that your maieſtie would never impart unto me *any of your ſecrets*."
STEEVENS.

[3] ——*although I would;*] So, *Autolycus*, in *The Winter's Tale*: "If I had a mind to be honeſt, I ſee, Fortune would not ſuffer me; ſhe drops bounties into my mouth." MALONE.

But ſince he's gone, the king it ſure muſt pleaſe,
He 'ſcap'd the land, to periſh on the ſeas.[4]—
But I'll preſent me. Peace to the lords of Tyre!

HEL. Lord Thaliard from Antiochus is welcome.

THAL. From him I come
With meſſage unto princely Pericles;
But, ſince my landing, as I have underſtood
Your lord has took himſelf to unknown travels,
My meſſage muſt return from whence it came.

HEL. We have no reaſon to deſire it,[5] ſince
Commended to our maſter, not to us:
Yet, ere you ſhall depart, this we deſire,—
As friends to Antioch, we may feaſt in Tyre.[6] [*Exeunt.*

[4] *But ſince he's gone, the king it ſure muſt pleaſe,*
He ſcap'd the land, to periſh on the ſeas.] Old copy—
But ſince he's gone, the king's ſeas muſt pleaſe:
He 'ſcap'd the land, to periſh at the ſea. STEEVENS.

——*the king's ſeas muſt pleaſe:*] i. e. muſt *do their pleaſure*; muſt treat him as they will. A rhyme was perhaps intended. We might read in the next line,

"He 'ſcap'd the land, to periſh *on* the *ſeas.*"

So, in *The Taming of the Shrew*:

"I will bring you gain, or *periſh on the ſeas.*" MALONE.

Perhaps we ſhould read:

"But ſince he's gone, the king *it ſure* muſt pleaſe,
"He 'ſcap'd the land, to periſh *on* the ſeas." PERCY.

[5] *We have no reaſon to deſire it,*] Thus all the old copies. Perhaps a word is wanting. We might read:

We have no reaſon to deſire it told —.

Your meſſage being addreſſed to our maſter, and not to us, there is no reaſon why we ſhould deſire you to divulge it. If, however, *deſire* be conſidered as a triſyllable, the metre, though, perhaps, not the ſenſe, will be ſupplied. MALONE.

I have ſupplied the adverb—*ſince*, both for the ſake of ſenſe and metre. STEEVENS.

[6] *Yet, ere you ſhall depart, this we deſire,—*
As friends to Antioch, we may feaſt in Tyre.] Thus alſo Agamemnon addreſſes Æneas in *Troilus and Creſſida*:

"Yourſelf ſhall *feaſt* with us, before you go,
"And find the welcome of a noble foe." MALONE.

SCENE VI.

Tharſus. *A Room in the Governour's Houſe.*

Enter CLEON, DIONYZA, *and* Attendants.

CLE. My Dionyza, ſhall we reſt us here,
And by relating tales of others' griefs,
See if 'twill teach us to forget our own?
DYO. That were to blow at fire, in hope to quench it;
For who digs hills becauſe they do aſpire,
Throws down one mountain, to caſt up a higher.
O my diſtreſſed lord, even ſuch our griefs;
Here they're but felt, and ſeen with miſtful eyes,[9]
But like to groves, being topp'd, they higher riſe.

[9] *Here they're but felt, and ſeen with* miſtful *eyes,*] Old copy—*Here they're but felt* and ſeen *with* mitchief's *eyes.*
Mr. Malone reads—*unſeen.* STEEVENS.

The quarto 1609, reads—*and* ſeen. The words *and ſeen*, and that which I have inſerted in my text, are ſo near in ſound, that they might eaſily have been confounded by a haſty pronunciation, or an inattentive tranſcriber. By *miſchief's eyes*, I underſtand, "the eyes of thoſe who would feel a malignant pleaſure in our misfortunes, and add to them by their triumph over us." The eye has been long deſcribed by poets as either propitious, or malignant and unlucky. Thus in a ſubſequent ſcene in this play:

"Now the good gods throw their *beſt* eyes upon it!"
MALONE.

I ſuſpect this line, like many others before us, to be corrupt, and therefore read—*miſtful* inſtead of *miſchiefs.* So, in *King Henry V.* Act IV. ſc. vi:

"For, hearing this, I muſt perforce compound
"With *miſtful eyes*, or they [tears] will iſſue too."

The ſenſe of the paſſage will then be,—Withdrawn, as we now are, from the ſcene we deſcribe, our ſorrows are ſimply felt, and

For riches, ſtrew'd herſelf even in the ſtreets;[3]
Whoſe towers bore heads ſo high, they kiſs'd the clouds,[4]
And ſtrangers ne'er beheld, but wonder'd at;
Whoſe men and dames ſo jetted and adorn'd,[5]
Like one another's glaſs to trim them by:[6]

[3] For *riches, ſtrew'd* herſelf *even in the ſtreets;*] For, in the preſent inſtance, I believe, means, — *with reſpect to, with regard to riches.* Thus, in *Coriolanus:*

" Rather our ſtate's defective *for* requital,
" Than we to ſtretch it out."

" Strew'd *herſelf,*" referring to *city,* is undoubtedly the true reading. Thus, in *Timon of Athens:*

" Thou'l give away *thyſelf* in paper ſhortly." STEEVENS.

Shakſpeare generally uſes *riches* as a ſingular noun. Thus, in *Othello:*

" The *riches* of the ſhip *is* come aſhore."

Again, *ibid:*

" But *riches* fineleſs *is* as poor as winter —."

Again, in his 87th Sonnet:

" Again for *that riches* where is my deſerving?"

MALONE.

I ſhould propoſe to read *richneſs,* inſtead of *riches,* which renders the paſſage not only correct, but much more poetical.

Malone muſt alſo prove that he uſes *riches* to expreſs a *perſon,* or it will not agree with the word *herſelf,* or anſwer in this place. This laſt line ſhould be in a parentheſis. M MASON.

[4] — *bore heads ſo high, they* kiſs'd the clouds,] So, in *Hamlet:*

" — like the herald Mercury,
" New-lighted on a *heaven-kiſſing* hill."

Again, in *The Rape of Lucrece,* 1594:

" Threat'ning *cloud kiſſing* Ilion with annoy."

Again, more appoſitely in *Troilus and Creſſida:*

" Yon *towers* whoſe wanton *tops* do *buſs* the *clouds.*"

MALONE.

[5] — *ſo* jetted *and adorn'd,*] To *jet* is to ſtrut, to walk proudly. So, in *Twelfth Night:* " Contemplation makes a rare turkey-cock of him: how he *jets* under his advanced plumes!"

STEEVENS.

[6] *Like one another's glaſs to trim them by:*] The ſame idea is found in *Hamlet:* Ophelia ſpeaking of the prince, ſays he was

" The glaſs of faſhion, and the mould of form,
" The obſerv'd of all obſervers."

Their tables were ſtor'd full, to glad the ſight,
And not ſo much to feed on, as delight;
All poverty was ſcorn'd, and pride ſo great,
The name of help grew odious to repeat.

DIO. O, 'tis too true.

CLE. But ſee what heaven can do! By this our change,
Theſe mouths, whom but of late, earth, ſea, and air,
Were all too little to content and pleaſe,
Although they gave their creatures in abundance.
As houſes are defil'd for want of uſe,
They are now ſtarv'd for want of exerciſe:
Thoſe palates, who not yet two ſummers younger,[7]

Again, in *Cymbeline*:

"A ſample to the youngeſt; to the more mature
"*A glaſs that feated them.*"

Again in the Second Part of *King Henry IV*:

"——— He was indeed the *glaſs*,
"Wherein the noble youth did *dreſs* themſelves."

MALONE.

[7] *Thoſe palates*, &c.] The paſſage is ſo corrupt in the old copy, that it is difficult even to form a probable conjecture about it. It reads—who not *yet two fauers younger*. The words [not *us'd to hunger's ſauour*] which I have inſerted in my text, afford ſenſe, and are not very remote from the traces of the original letters; and *ſauour* and *hunger* might eaſily have been tranſpoſed. We have in a ſubſequent ſcene:

"All *viands* that I eat, do ſeem *unſauoury*."

I do not, however, propoſe this emendation with the ſmalleſt confidence; but it may remain till ſome leſs exceptionable conjecture ſhall be offered. MALONE.

The old reading is evidently erroneous, but the change of a ſingle word, the reading of *ſummers*, inſtead of *fauers*, gives us what certainly the author wrote:

Thoſe palates who not yet two ſummers *younger*, &c.

That is, "Thoſe palates, who leſs than two years ago, required ſome new inventions of cookery to delight their taſte, would now be glad of plain bread." M. MASON

I have inſerted Mr. M. Maſon's emendation in the text. In

Muſt have inventions to delight the taſte,
Would now be glad of bread, and beg for it;
Thoſe mothers who, to nouſle up their babes,[8]
Thought nought too curious, are ready now,
To eat thoſe little darlings whom they lov'd.
So ſharp are hunger's teeth, that man and wife
Draw lots, who firſt ſhall die to lengthen life:
Here ſtands a lord, and there a lady weeping;
Here many ſink, yet thoſe which ſee them fall,
Have ſcarce ſtrength left to give them burial.
Is not this true?

DIO. Our cheeks and hollow eyes do witneſs it.

CLE. O, let thoſe cities, that of Plenty's cup[9]
And her proſperities ſo largely taſte,
With their ſuperfluous riots, hear theſe tears!
The miſery of Tharſus may be theirs.

Romeo and Juliet our author alſo computes time by the ſame number of *ſummers*:

"Let *two* more *ſummers* wither in their pride," &c.

STEEVENS.

[8] —— *to* nouzle *up their babes,*] I would read—*nurſle*. A foundling is ſtill called a *nurſling*. To *nouzle*, or, as it is now written, *nuzzle*, is to go with the noſe down like a hog. So, Pope:

"The bleſſed beneſit, not there confin'd,
"Drops to a third, who *nuzzles* cloſe behind." STEEVENS.

In an ancient poem entitled *The ſtrange Birth, honourable Coronation, and moſt unhappie Death of famous Arthur, King of Bryteine*, 1601, I find the word *nuzzle* uſed nearly in the ſame manner as in the text:

"The firſt fair ſportive night that you ſhall have,
"Lying ſafely *nuzzled* by faire Igrene's ſide."—

Again, more appoſitely, *ibidem*:

"Being *nuzzled* in effeminate delights—."

I have therefore retained the reading of the old copy. MALONE.

[9] *O, let thoſe cities, that of Plenty's cup*—] A kindred thought is found in *King Lear*:

"—— take phyſick pomp!
"Expoſe thyſelf to feel what wretches feel,
"That thou may'ſt ſhake the ſuperflux to them,
"And ſhow the heavens more juſt."

Enter a Lord.

LORD. Where's the lord governor?
CLE. Here.
Speak out thy ſorrows[2] which thou bring'ſt, in haſte,
For comfort is too far for us to expect.
LORD. We have deſcried, upon our neighbouring ſhore,
A portly ſail of ſhips make hitherward.
CLE. I thought as much.
One ſorrow never comes, but brings an heir,
That may ſucceed as his inheritor;[3]
And ſo in our's: ſome neighbouring nation,
Taking advantage of our miſery,
Hath ſtuff'd theſe hollow veſſels with their power,[4]
To beat us down, the which are down already;

Again, *ibidem:*
" Let the *ſuperfluous* and luſt-dieted man," &c. MALONE.
[2] —— thy *ſorrows* —] Perhaps — *the* ſorrows. STEEVENS.
[3] *One ſorrow never comes, but brings an heir,*
That may ſucceed as his inheritor;] So, in *Hamlet:*
" —— ſorrows never come as ſingle ſpies,
" But in battalions." STEEVENS.
Again, *ibidem:*
" One wne doth tread upon another's heels,
" So faſt they follow." MALONE.
[4] *Hath ſtuff'd* theſe *hollow veſſels with their* power,] [Old copy—*the*—] The quarto 1609, reads — *That* ſtuff'd &c. The context clearly ſhews that we ought to read *Hath* inſtead of *That.* — By *power* is meant *forces.* The word is frequently uſed in that ſenſe by our ancient writers. So, in *King Lear:*
" —— from France there comes a *power*
" Into this ſcatter'd kingdom." MALONE.
I read:
Hath ſtuff'd theſe *hollow veſſels*" &c.
Hollow, applied to ſhips, is a Homeric epithet. See *Iliad* I, v. 26. STEEVENS.

And make a conqueſt of unhappy me,[6]
Whereas no glory's[6] got to overcome.

LORD. That's the leaſt fear; for, by the ſemblance[7]
Of their white flags diſplay'd, they bring us peace,
And come to us as favourers, not as foes.

CLE. Thou ſpeak'ſt like him's untutor'd to repeat,[8]
Who makes the faireſt ſhow, means moſt deceit.
But bring they what they will, what need we fear?[9]
The ground's the low'ſt, and we are half way there.

[6] *And make a conqueſt of unhappy me,*] I believe a letter was dropped at the preſs, and would read,

—— *of unhappy* men, &c. MALONE.

Perhaps the *m* is only a *w* reverſed, and the author deſigned us to read, however improperly and ungrammatically — *of unhappy* we. So, in *Coriolanus*:

" —— and to poor *we*
" Thine enmity's moſt capital." STEEVENS.

[6] Whereas *no glory's* —] *Whereas*, it has been already obſerved, was anciently uſed for *where*. MALONE.

[7] *That's the leaſt fear: for, by the ſemblance* —] It ſhould be remembered that *ſemblance* was prooounced as a triſyllable — *ſemble-ance*. So, our author in *The Comedy of Errors*:

" And theſe two Dromios, one in *ſemblance*."

So, in *The Two Gentlemen of Verona*, *reſembleth* is a quadriſyllable:

" O, how this ſpring of love *reſembleth* —." MALONE.

[8] *Thou ſpeak'ſt like* him's *untutor'd to repeat*,] The quarto 1609, reads — *like* himnes *untutor'd to repeat*. I ſuppoſe the author wrote — *him is* — an expreſſion which, however elliptical, is not more ſo than many others in this play. MALONE.

Perhaps we ſhould read — *him who is*, and regulate the metre as follows:

Thou ſpeak'ſt
Like him who is *untutor'd to repeat*, &c.

The ſenſe is — *Deluded by the pacifick appearance of this navy, you talk like one who has never learned the common adage*, "that the faireſt outſides are moſt to be ſuſpected." STEEVENS.

[9] —— *what need we fear?* &c.] The earlieſt copy reads and points thus:

What need we leave our *grounds the loweſt?*

The reading which is inſerted in the text, is that of the ſecond quarto, printed in 1619. MALONE.

Go tell their general, we attend him here,
To know for what he comes, and whence he comes,
And what he craves.

LORD. I go, my lord. [*Exit.*

CLE. Welcome is peace, if he on peace conſiſt;[2]
If wars, we are unable to reſiſt.

Enter PERICLES, *with* Attendants.

PER. Lord governor, for ſo we hear you are,
Let not our ſhips and number of our men,
Be, like a beacon fir'd, to amaze your eyes.
We have heard your miſeries as far as Tyre,
And ſeen the deſolation of your ſtreets:
Nor come we to add ſorrow to your tears,
But to relieve them of their heavy load;
And theſe our ſhips you happily may think
Are, like the Trojan horſe, war-ſtuff'd within,
With bloody views, expecting overthrow,[3]

But bring they what they will, and what they can,
What need we fear?
The ground's the loweſt, and we are half way there.] The redundancy of the metre leads me to ſuſpect this paſſage of interpolation. I therefore read:

But bring they what they will, what need we fear?
The ground's the low'ſt, and we are half way there.

Are the words omitted — *and what they can* — of any value?
STEEVENS.

[2] — *if he on peace conſiſt;*] If he *ſtands* on peace. A Latin ſenſe. MALONE.

[3] *And theſe our ſhips you happily may think*
Are, like the Trojan horſe, war-ſtuff'd within,
With bloody views, expecting overthrow,] i. e. *which* you happily, &c. The old copy reads:

And theſe our ſhips you happily may think,
Are like the Trojan horſe, was ſtuff'd within
With bloody veines, &c.

Are ſtor'd with corn, to make your needy bread,[5]
And give them life, who are hunger-ſtarv'd, half dead.

ALL. The gods of Greece protect you!
And we'll pray for you.

PER. Riſe, I pray you, riſe;
We do not look for reverence, but for love,
And harbourage for ourſelf, our ſhips, and men.

CLE. The which when any ſhall not gratify,
Or pay you with unthankfulneſs in thought,[6]
Be it our wives, our children, or ourſelves,
The curſe of heaven and men ſucceed their evils!
Till when, (the which, I hope, ſhall ne'er be ſeen,)
Your grace is welcome to our town and us.

For the emendation of this corrupted paſſage the reader is indebted to Mr. Steevens. So, as he has obſerved, in a former ſcene:

"Hath *ſtuff'd* the hollow veſſels with their power."

MALONE.

[5] —— *to* make your needy bread,] i. e. to make bread for your needy ſubjects. PERCY.

[6] *Or pay you with unthankfulneſs in* thought,] I ſuſpect the author wrote:

Or pay you with unthankfulneſs in aught,
Be it our wives, &c.

If we are unthankful to you in any one inſtance, or refuſe, ſhould there be occaſion, to ſacrifice any thing for your ſervice, whether our wives, our children or ourſelves, may the curſe of heaven, and of mankind, &c. — *Aught* was anciently written *ought*. *Our wives*, &c. may however refer to *any* in the former line; I have therefore made no change. MALONE.

I believe the old reading is the true one. *Ingratitude in thought* is *mental ingratitude*. The governor imprecates vengeance on himſelf and his people, ſhould any of them harbour even an *ungrateful thought* in their boſoms reſpecting Pericles. STEEVENS.

No amendment is wanting; the meaning is this: — "May theſe perſons be curſed who ſhall pay you with unthankfulneſs, even in thought though they ſhould be our deareſt friends, or even ourſelves." M. MASON.

PER. Which welcome we'll accept; feaſt here a while,
Until our ſtars that frown, lend us a ſmile.

[*Exeunt.*

ACT II.

Enter GOWER.

GOW. Here have you ſeen a mighty king
His child, I wis, to inceſt bring;
A better prince, and benign lord,
Prove awful both in deed and word.[6]
Be quiet then, as men ſhould be,
Till he hath paſs'd neceſſity.
I'll ſhow you thoſe in troubles reign,
Loſing a mite, a mountain gain.[7]
The good in converſation[8]
(To whom I give my benizon,)

[6] *A better prince, and benign lord,*
Prove awful &c.] i. e. *you have ſeen* a better prince, &c. *prove awful* &c. The verb in the firſt line is carried on to the third. Old copy:
That will *prove awful both in deed and word.*
I have omitted the two firſt words, as the ſenſe proceeds without them, and they render the metre irregular. STEEVENS.

[7] *I'll ſhow you thoſe* &c.] I will now exhibit to you perſons, who, after ſuffering ſmall and temporary evils, will at length be bleſſed with happineſs. — I ſuſpect our author had here in view the title of the chapter in *Geſta Romanorum*, in which the ſtory of Apollonius is told; though I will not ſay in what language he read it. It is this: De tribulatione temporali quæ in gaudium ſempiternum poſtremo commutabitur." MALONE

[8] *The good in converſation* —] *Converſation* is conduct, behaviour. So, in the Second Epiſtle of *St. Peter*, iii. 11: " —— to be in all holy *converſation* and godlineſs." STEEVENS.

Is ſtill at Tharſus, where [9] each man
Thinks all is writ he ſpoken can: [a]
And, to remember what he does,
Gild his ſtatue glorious: [3]

[9] *The good in converſation*
(To whom I give my benizon.)
Is ſtill at Tharſus, where &c.] This paſſage is confuſedly expreſſed. Gower means to ſay— The good prince (on whom I beſtow my beſt wiſhes) is ſtill engaged at Tharſus, where every man &c. STEEVENS.

[a] *Thinks all is writ he ſpoken can:*] Pays as much reſpect to whatever Pericles ſays, as if it were holy *writ*. "As true as the *goſpel*," is ſtill common language. MALONE.

Writ may certainly mean *ſcripture*; the holy writings, by way of eminence, being ſo denominated. We might however read—*wit*, i. e. wiſdom. So, Gower, in this ſtory of *Prince Appolyn*:
"Though that thou be of littel *witte*." STEEVENS.

[3] Gild *his ſtatue glorious:*] This circumſtance, as well as the foregoing, is found in the *Confeſſio Amantis*:
"*Appolinus*, whan that he herde
"The miſchefe, howe the citee ferde,
"All freliche of his owne gifte
"His wheate among hem for to ſhifte,
"The whiche by ſhip he had brought,
"He yave, and toke of hem right nought.
"But ſithen fyrſt this worlde begao,
"Was never yet to ſuche a man
"More joye mada than thei hym made;
"For thei were all of hym ſo glade,
"That *thei for ever in remembrance*
"*Made a figure in reſemblance*
"*Of hym*, and in a common place
"Thei ſet it up; ſo that his face
"Might every maner man beholde,
"So as the citee was beholde:
"It was of latoo *over-gylte*;
"Thus hath he nought his yefte ſpilte."
All the copies read—*Build* his ſtatue, &c. MALONE.
They alſo unneceſſarily read:
Build *his ſtatue* to make it *glorious*.
Read *gild*. So, in Gower:
"It was of laton *over-gylte*."

But tidings to the contrary
Are brought your eyes; what need ſpeak I?

Dumb ſhow.

Enter at one door PERICLES, *talking with* CLEON; *all the train with them. Enter at another door, a Gentleman, with a letter to* PERICLES; PERICLES *ſhows the letter to* CLEON; *then gives the Meſſenger a reward, and knights him. Exeunt* PERICLES, CLEON, *&c. ſeverally.*

GOW. Good Helicane hath ſtaid at home,
Not to eat honey, like a drone,
From others' labours; forth he ſtrive [4]
To killen bad, keep good alive;
And, to fulfil his prince' deſire,
Sends word of all that haps in Tyre: [5]
How Thaliard came full bent with ſin,
And hid intent, to murder him; [6]

Again, in *Kyng Appolyn of Thyre*, 1510: " —— in remembraunce they made an ymage or ſtatue of *clene gold*." &c. STEEVENS.

[4] ——*forth* &c.] Old copy—*for though* he ſtrive—. I read *forth*; i. e. thoroughly, from beginning to end. So, in *Meaſure for Meaſure*:

" ——— you, couſin,
" Whom it concerns to hear this matter *forth*,
" Do with your injuries as ſeems you beſt." STEEVENS.

[5] *Good Helicane* hath *ſtaid at home*,——
And, to fulfil his prince' deſire,
Sends word *of all that haps in Tyre*:] The old copy reads:
Good Helicane that *ſtay'd at home*,—
Sav'd one *of all* &c.
The emendation was ſuggeſted by Mr. Steevens. MALONE.

[6] *And* hid intent, *to murder him*;] The firſt quarto reads.
And hid in Tent *to murder him*.
This is only mentioned, to ſhew how inaccurately this play was originally printed, and to juſtify the liberty that has been taken in

And that in Tharſus was not beſt[7]
Longer for him to make his reſt:
He knowing ſo,[8] put forth to ſeas,
Where when men been, there's ſeldom eaſe;
For now the wind begins to blow;
Thunder above, and deeps below,
Make ſuch unquiet, that the ſhip
Should houſe him ſafe, is wreck'd and ſplit;[9]
And he, good prince, having all loſt,
By waves from coaſt to coaſt is toſt:
All periſhen of man, of pelf,
Ne aught eſcapen but himſelf;[a]

korrectiog the preceding paſſage. The readiog of the text is that of the quarto 1619. MALONE.

How Thaliard came full bent with ſin,
And hid *intent to murder him.*] *Sin* and *him* cannot be received as rhymes. Perhaps the author wrote,

—— *full bent with* ſcheme,
And hid intent &c.

The old reading, in the ſecond line, is certainly the true one. *Hid intent* is concealed deſign, ſuch as was that of Thaliard. STEEVENS.

[7] —— was *not beſt*—] The conſtruction is, And that for him to make his reſt longer in Tharſus, was not beſt; i. e. his beſt courſe. MALONE.

[8] *He* knowing *ſo*,] i. e. ſays Mr. Steevens, by whom this emendation was made, "he being thus informed." The old copy has—*He* doiog *ſo*. MALONE.

[9] —— *that the* ſhip
Should houſe him ſafe, is wreck'd and ſplit;] *Ship* and *ſplit* are ſuch defective rhymes, that I ſuppoſe our author wrote *fleet*. Pericles, in the ſtorm, loſt his *fleet* as well as the veſſel in which he was himſelf embarked. STEEVENS.

[a] *Ne aught* eſcapen *but himſelf;*] [Old copy—eſcapen'd—] It ſhould be printed either *eſcapen* or *eſcaped*.

Our anceſtors had a plural number in their tenſes which is now loſt out of the language; e. g. in the preſent tenſe,

I eſcape	We eſcapen
Thou eſcapeſt	Ye eſcapen
He eſcapeth	They eſcapen.

But it did not, I believe, extend to the preter-imperfects, otherwiſe than thus: They *didden* [for *did*] eſcape. PERCY.

Till fortune, tir'd with doing bad,
Threw him aſhore, to give him glad: [3]
And here he comes: what ſhall be next,
Pardon old Gower; this long's the text. [4]
[*Exit.*

SCENE I.

Pentapolis. *An open place, by the ſea ſide.*

Enter PERICLES, *wet.*

PER. Yet ceaſe your ire, ye angry ſtars of heaven!
Wind, rain, and thunder, remember, earthly man
Is but a ſubſtance that muſt yield to you;
And I, as fits my nature, do obey you.
Alas, the ſea hath caſt me on the rocks,

I do not believe the text to be corrupt. Our author ſeems in this inſtance to have followed Gower:

" —— and with himſelfe were in debate,
" *Thynkende* what he had lore," &c.

I think I have obſerved many other inſtances of the ſame kind in the *Confeſſio Amantis*. MALONE.

Thinkende is a participle, and therefore inapplicable to the preſent queſtion. STEEVENS.

[3] —— *to* give *him glad:*] Dr. Percy aſks if we ſhould not read —to *make* him glad. Perhaps we ſhould: but the language of our ſpurious Gower, like that of our Pſeudo-Rowley, is ſo often irreconcileable to the practice of any age, that criticiſm on ſuch bungling imitations is almoſt thrown away. STEEVENS.

[4] —— *what ſhall be next,*
Pardon old Gower; this long's the text.] The meaning of this may be—*Excuſe old Gower from telling you what follows. The very text to it has proved of too conſiderable a length already.*
STEEVENS.

Waſh'd me from ſhore to ſhore, and left me breath [5]
Nothing to think on, but enſuing death:
Let it ſuffice the greatneſs of your powers,
To have bereft a prince of all his fortunes;
And having thrown him from your watry grave,
Here to have death in peace, is all he'll crave.

Enter three Fiſhermen.[6]

1. FISH. What, ho, Pilch![7]

[5] ——*and left* me *breath*

Nothing to think on, &c.] The quarto, 1609, reads—and left my breath. I read—and left *me* breath, that is, left me life, only to aggravate my misfortunes, by enabling me to think on the death that awaits me. MALONE.

Mr. Malone's correction is certainly proper; and the paſſage before us can have no other meaning, than:—left me alive only that enſuing death might become the object of my contemplation. So, in the ſecond Book of Sidney's *Arcadia*, where the ſhipwreck of Pyrocles is deſcribed: "—— left nothing but deſpair of ſafetie, and expectation of a loathſome end." STEEVENS.

[6] *Enter three Fiſhermen.*] This ſcene ſeems to have been formed on the following lines in the *Confeſſio Amantis*:

"Thus was the yonge lorde all alone,
"All naked in a poure plite.——
"There came a fiſher in the weye,
"And ſigh a man there naked ſtonde,
"And whan that he hath underſtonde
"The cauſe, he hath of hym great routh;
"And onely of his poure trouth
"Of ſuch clothes as he hadde
"With great pitee this lorde he cladde:
"And he hym thonketh as he ſholde,
"And ſayth hym that it ſhall be ynlde
"If ever he gete his ſtate ageyne;
"And praith that he wolde hym feyne,
"If nigh were any towne for hym.
"He ſayd, ye, Pentapolim,
"Where both kynge and quene dwellen.
"Whan he this tale herde tellen,
"He gladdeth hym, and gan beſeche,
"That he the weye hym wolde teche."——

[7]

2. FISH. Ho! come, and bring away the nets.

1. FISH. What, Patch-breech, I fay!

3. FISH. What fay you, maſter?

1. FISH. Look how thou ſtirreſt now! come away, or I'll fetch thee with a wannion.[8]

3. FISH. 'Faith, maſter, I am thinking of the poor men that were caſt away before us, even now.

1. FISH. Alas, poor ſouls, it grieved my heart to hear what pitiful cries they made to us, to help them,[9] when, weil-a-day, we could ſcarce help ourſelves.

3. FISH. Nay, maſter, ſaid not I as much, when

Shakſpeare, delighting to deſcribe the manners of ſuch people, has introduced three fiſhermen inſtead of one, and exteoded the dialogue to a conſiderable leogth. MALONE.

[7] *What*, ho, Pilch!] All the old copies read—What *to pelche*. The latter emendation was made by Mr. Tyrwhitt. For the other I am reſpooſible. *Pilche*, as he has obſerved, is a leathero coat. The context confirms this correctioo. The firſt fiſhermao appears to be the maſter, aod ſpeaks with authority, and ſome degree of contempt, to the third fiſherman, who is a ſervant.—His oext ſpeech, *What, Patch-breech, I ſay!* is in the ſame ſtyle. The ſecood Fiſherman ſeems to be a ſervant likewiſe; and, after the maſter has called—What, *ho*, Pilche!—(for ſo I read,)—explains what it is he waots:—*Ha, come, and bring away the nets.*

MALONE.

Io Twine's tranſlation we have the followiog paſſage:—"He was a rough fiſherman, with an hoode upon his head, and a filthie *leatherne pelt* upon his backe." STEEVENS.

[8] ——*with a* wannion.] A phraſe of which the meaoiog is obvious, though I cannot explain the word at the eod of it. It is common io maoy of our old plays. STEEVENS.

[9] *Alas, poor ſouls, it grieved my heart* &c.] So, in *The Winter's Tale*: "*O the moſt pitieous cry of the poor ſouls!* Sometimes to ſee 'em, aod oot ſee 'em;—now the ſhip boring the moon with her maio-maſt, and anon ſwallowed with yeſt and froth, as you'd thruſt a cork into a hogſhead. And then for the land-ſervice—To ſee how the bear tore out his ſhoulder-bone; *how he cry'd to me for help*," &c. MALONE.

I ſaw the porpus, how he bounced and tumbled?[2] they ſay, they are half fiſh, half fleſh: a plague on them, they ne'er come, but I look to be waſh'd. Maſter, I marvel how the fiſhes live in the ſea.

1. FISH. Why, as men do a-land;[3] the great ones eat up the little ones: I can compare our rich miſers to nothing ſo fitly as to a whale; 'a plays and tumbles, driving the poor fry before him,[4] and at laſt devours them all at a mouthful. Such whales have I heard on a'the land, who never leave gaping, till they've ſwallow'd the whole pariſh, church, ſteeple, bells and all.

PER. A pretty moral.

3. FISH. But, maſter, if I had been the ſexton, I would have been that day in the belfry.[5]

2. FISH. Why, man?

3. FISH. Becauſe he ſhould have ſwallow'd me too: and when I had been in his belly, I would have kept ſuch a jangling of the bells, that he

[2] —— *when I ſaw the* porpus, *how he bounced and tumbled?*] The riſing of porpuſes near a veſſel at ſea, has long been conſidered by the ſuperſtition of ſailors, as the fore-runner of a ſtorm. So, in *The Ducheſs of Malfy*, by Webſter, 1623: "He liftis up his noſe like a foul *porpus* before a ſtorm." MALONE.

Malone conſiders this prognoſtick as ariſing merely from the ſuperſtition of the ſailors: but Captain Cook, in his ſecond voyage to the ſouth ſeas, mentions the playing of *porpuſſes* round the ſhip as a certain ſign of a violent gale of wind. M. MASON.

[3] —— *a-land*;] This word occurs ſeveral times in Twine's tranſlation. STEEVENS.

[4] —— *as to a whale; 'a plays and tumbles, driving the poor fry before him,*] So, in *Coriolanus*:

"—————— like ſcaled ſculls
"Before the belching whale." STEEVENS.

[5] *I would have been that day in the belfry.*] That is, I ſhould wiſh to have been that day in the belfry. M. MASON.

ſhould never have left, till he caſt bells, ſteeple, church, and pariſh, up again. But if the good king Simonides were of my mind——

PER Simonides?

3. FISH. We would purge the land of theſe drones, that rob the bee of her honey.

PER. How from the finny ſubject of the ſea[5]
Theſe fiſhers tell the infirmities of men;
And from their watry empire recollect
All that may men approve, or men detect!
Peace be at your labour, honeſt fiſhermen.

2. FISH. Honeſt! good fellow, what's that? if it be a day fits you, ſcratch it out of the calendar, and no body will look after it.[6]

[5] —— *the* finoy *ſubject of the ſea* —] Old copies—*ſcanny*. Corrected by Mr. Steevens. MALONE.

This thought is not much unlike another in *As you like it:*

" —— this our life, exempt from publick haunt,
" Finds tongues in trees, books in the running brooks,
" Sermons in ſtones, and good in every thing."

STEEVENS.

[6] *Honeſt! good fellow, what's that? if it be a day fits you, ſcratch it out of the calendar, and no body will look after it*] The old copy reads if it be a day fits you, *ſearch out* of the calendar, and *nobody look after it.*

Part of the emendation ſuggeſted by Mr. Steevens, is confirmed by a paſſage in *The Coxcomb*, by Beaumont and Fletcher, quoted by Mr. M. Maſon:

" I fear ſhrewdly, I ſhould do ſomething
" That would quite *ſcratch* me out of the calendar."

MALONE.

The preceding ſpeech of Pericles affords no apt introduction to the reply of the fiſherman. Either ſomewhat is omitted that cannot now be ſupplied, or the whole paſſage is obſcured by more than common depravation.

It ſhould ſeem that the prince had made ſome remark on the badneſs of the day. Perhaps the dialogue originally ran thus:

" *Per.* Peace be at your labour, honeſt fiſhermen;"
" *The day is rough, and thwarts your occupation.*"
" 2. *Fiſh.* Honeſt! good fellow, what's that? If it be *not* a day

PER. Nay, ſee, the ſea hath caſt upon your coaſt——

2. FISH. What a drunken knave was the ſea, to caſt thee in our way![7]

PER. A man whom both the waters and the wind,
In that vaſt tennis-court, hath made the ball
For them to play upon,[8] entreats you pity him;
He aſks of you, that never us'd to beg.

1. FISH. No, friend, cannot you beg? here's them

ſits you, *ſcratch it* out of the calendar, and nobody *will* look after it."

The following ſpeech of Pericles is equally abrupt and inconſequent:

"*May* ſee the ſea hath caſt upon your coaſt."

The folio reads:

"*Y'* may ſee the ſea hath caſt *me* upon your coaſt."

I would rather ſuppoſe the poet wrote:

"*Nay*, ſee the ſea hath caſt upon your coaſt——."

Here the *fiſherman* interpoſes. The prince then goes on:

"A man" &c. STEEVENS.

May not there be an alluſion to the *dies honeſtiſſimus* of Cicero?—"If you like the day, find it out in the almanack, and nobody will take it from you." FARMER.

The alluſion is to the lucky and unlucky days which are put down in ſome of the old calendars. DOUCE.

Some difficulty, however, will remain, unleſs we ſuppoſe a preceding line to have been loſt; for Pericles (as the text ſtands) has ſaid nothing about the day. I ſuſpect that in the loſt line he wiſh'd the men *a good day*. MALONE.

[7] —— *to* caſt *thee in our way!*] He is playing on the word *caſt*; which anciently was uſed both in the ſenſe of *to throw*, and *to vomit*. So, in *Macbeth*:

"——yet I made a ſhift to *caſt* him."

It is uſed in the latter ſenſe above: "——till he *caſt* bells, &c. *up again*." MALONE.

[8] ——— *hath made the ball*
For them to play upon,] So, in Sidney's *Arcadia*, Book V: "In ſuch a ſhadow &c. mankind lives, that neither they know how to foreſee, nor what to feare; and are, *like tenis balls, toſſed by the racket of the higher powers*." STEEVENS.

in our country of Greece, gets more with begging, than we can do with working.

2. Fish. Can'ſt thou catch any fiſhes then?

Per. I never practis'd it.

2. Fish. Nay, then thou wilt ſtarve ſure; for here's nothing to be got now a-days, unleſs thou can'ſt fiſh for't.

Per. What I have been, I have forgot to know;
But what I am, want teaches me to think on;
A man ſhrunk up with cold: [9] my veins are chill,
And have no more of life, than may ſuffice
To give my tongue that heat, to aſk your help;
Which if you ſhall refuſe, when I am dead,
For I am a man, [6] pray ſee me buried.

1. Fish. Die quoth-a? Now gods forbid! I have a gown here; come, put it on; [5] keep thee warm. Now, afore me, a handſome fellow! [4] Come, thou ſhalt go home, and we'll have fleſh for holidays,

[9] *A man ſhrunk up with cold:*] Old copy:

A man throng'd *up with cold;*——.

I ſuſpect that *throng'd*, which is the reading of all the copies, is corrupt. We might read:

A man ſhrunk up with cold:

(It might have been anciently written *ſhronk.*) So, in *Cymbeline:*

" The *ſhrinking* ſlaves of *winter*—." Malone.

[6] *For I am a man,*] Old copy—for *that* I am. I omit *that*, which is equally unneceſſary to ſenſe and metre. So, in *Othello:*

" Haply *for* I am black."

For is *becauſe.* Steevens.

[5] ——*I have a gown here;* &c.] In the proſe hiſtory of *Kynge Appolyn of Thyre*, already quoted, the fiſherman alſo gives him " one halfe of his blacke *mantelle* for to cover his body with."

Steevens.

[4] —— *afore me, a* handſome fellow!] So, in Twine's tranſlation: " When the fiſherman beheld the *comlineſſe and beautie* of the yoong gentleman, he was mooved with compaſſion towardes him, and led him into his houſe, and feaſted him with ſuch fare as he preſently had, and the more amplie to expreſſe his great affection, he diſrobed himſelfe of his poore and ſimple cloake" &c. Steevens.

fiſh for faſting-days, and moreo'er puddings and flap-jacks;[5] and thou ſhalt be welcome.

PER. I thank you, ſir.

2. FISH. Hark you, my friend, you ſaid you could not beg.

PER. I did but crave.

2. FISH. But crave? Then I'll turn craver too, and ſo I ſhall 'ſcape whipping.

PER. Why, are all your beggars whipp'd then?

2. FISH. O, not all, my friend, not all; for if all your beggars were whipp'd, I would wiſh no better office, than to be beadle. But, maſter, I'll go draw up the net. [*Exeunt two of the* Fiſhermen.

PER. How well this honeſt mirth becomes their labour!

1. FISH. Hark you, ſir! do you know where you are?

PER. Not well.

1. FISH. Why I'll tell you: this is called Pentapolis, and our king, the good Simonides.

PER. The good king Simonides, do you call him?

[5] —— *fleſh for* holydeys, *fiſh for faſting-days, and* moreo'er *puddings and flap-jacks*;] In the old copy this paſſage is ſtrangely corrupted. It reads—fleſh for *all days*, fiſh for faſting days, and *more, or* puddings and flap-jacks. Dr. Farmer ſuggeſted to me the correction of the latter part of the ſentence: for the other emendation I am reſponſible. Mr. M. Maſon would read—fleſh for *ale-days*: but this was not, I think the language of the time; though *ales* and *church-ales* was common. MALONE.

——*flap-jacks*;] In ſome counties a *flap-jack* ſignifies an apple-puff; but anciently it ſeems to have meant a *pancake*. But, whatever it was, mention is made of it in Smith's *Sea Grammar*, 1627: "For when a man is ill, or at the point of death, I would know whether a diſh of buttered rice with a little cynamon, ginger, and ſugar, a little minced meat, or roſt beefe, a few ſtewed prunes, a race of greene ginger, a *flap-jacke*, &c. bee not better than a little poore John," &c. STEEVENS.

1. FISH. Ay, ſir; and he deſerves ſo to be call'd, for his peaceable reign, and good government.

PER. He is a happy king,[5] ſince from his ſubjects
He gains the name of good, by his government.
How far is his court diſtant from this ſhore?

1. FISH. Marry, ſir, half a day's journey; and I'll tell you, he hath a fair daughter, and to-morrow is her birth-day; and there are princes and knights come from all parts of the world, to juſt and tourney for her love.

PER. Did but my fortunes equal my deſires,
I'd wiſh to make one there.[6]

1. FISH. O ſir, things muſt be as they may; and what a man cannot get, he may lawfully deal for—his wife's ſoul.[7]

[5] *He is a happy king*, &c.] This ſpeech, in the old copies, is printed as follows: I have only tranſpoſed a few of the words for the ſake of metre:

"He is a happy king, ſince he gains from
"His ſubjects the name of good, by his government."

STEEVENS.

[6] *Did but my fortunes* &c.] The old copy as follows:

Were my fortunes equal to my deſires,
I could wiſh to make one there.

As all the ſpeeches of Pericles, throughout this ſcene, were deſigned to be in metre, they cannot be reſtored to it without ſuch petty liberties as I have taken in the preſent inſtance. STEEVENS.

[7] —— *and what a man cannot get*, &c.] This paſſage, in its preſent ſtate, is to me unintelligible. We might read:—"O, ſir, things muſt be as they may, and what a man cannot get, he may *not* lawfully deal for;—his wife's ſoul."

Be content; things muſt be as Providence has appointed;—and what his ſituation in life does not entitle him to aſpire to, he ought not *to attempt;—the affections of a woman in a higher ſphere than his own.*

Soul is in other places uſed by our author for *love*.—Thus, in *Meaſure for Meaſure*:

"—— we have with ſpecial *ſoul*
"Elected him, our abſence to ſupply." MALONE.

Things muſt be (ſays the ſpeaker) *as they are appointed to be; and*

Re-enter the two Fiſhermen, *drawing up a net.*

2. FISH. Help, maſter, help; here's a fiſh hangs in the net, like a poor man's right in the law; 'twill hardly come out. Ha! bots on't,[8] 'tis come at laſt, and 'tis turn'd to a ruſty armour.

PER. An armour, friends! I pray you, let me ſee it.
Thanks, fortune, yet, that after all my croſſes,[9]

what a man is not ſure to compaſs, he has yet a juſt right to attempt.— Thus far the paſſage is clear. The fiſhermen may then be ſuppoſed to begin a new ſentence — *His wife's ſoul*—but here he is interrupted by his comrades. He might otherwiſe have proceeded to ſay—*The good will of a wife indeed is one of the things which is difficult of attainment. A huſband is in the right to ſtrive for it, but after all his pains may fail to ſecure it.*——I wiſh his brother fiſhermen had called off his attention before he had time to utter his laſt three words. STEEVENS.

The fiſherman means, I think, to ſay,—"What a man cannot get, there is no law againſt giving, to ſave his wife's ſoul from purgatory." FARMER.

It is difficult to extract any kind of ſenſe from this paſſage, as it ſtands, and I don't ſee how it can be amended. Perhaps the meaning may be this: — "And what a man cannot accompliſh, he may lawfully endeavour to obtain;" as for inſtance, his wife's affection.

With reſpect to Farmer's explanation, I cannot conceive how a man can give what he cannot get: beſides, if the words were capable of the meaning he ſuppoſes, they would not apply to any thing that had paſſed, or been ſaid before; and this fiſherman is a ſhrewd fellow, who is not ſuppoſed to ſpeak nonſenſe. M. MASON.

[8] —— bots on't,] The *bots* are the worms that breed in horſes. This comick execration was formerly uſed in the room of one leſs decent. It occurs in *King Henry IV.* and in many other old plays. MALONE.

See the *Reliques of Ancient Poetry*, in the old ſong of *The Miller of Manſfield*, Part II. line 65:

"Quoth Dick, *a bets* on you." PERCY.

[9] —— *after all* my *croſſes*,] For the inſertion of the word *my*, am anſwerable. MALONE.

Thou giv'ſt me ſomewhat to repair myſelf;
And, though it was mine own,[2] part of mine heritage,
Which my dead father did bequeath to me,
With this ſtrict charge, (even as he left his life,)
Keep it, my Pericles, it hath been a ſhield
'Twixt me and death; (and pointed to this brace:)[3]
For that it ſav'd me, keep it; in like neceſſity,
Which gods protect thee from! it may defend thee.[4]
It kept where I kept, I ſo dearly lov'd it;
Till the rough ſeas, that ſpare not any man,
Took it in rage, though calm'd, they give't again:[5]
I thank thee for't; my ſhipwreck's now no ill,
Since I have here my father's gift by will.[6]

[2] *And, though it was mine own,*] i. e. And *I thank you* though it was my own. MALONE.

[3] —— *this* brace:] The *brace* is the armour for the arm. So, in *Troilus and Creſſida*:

"I'll hide my ſilver beard in a gold beaver,
"And in my vant-*brace* put this wither'd brawn."

Avant *bras*, Fr. STEEVENS.

See Vol. XVI. p. 265, n. 8. MALONE.

[4] *Which gods protect thee from!* &c.] The old copies read, unintelligibly:

"The which the gods protect thee, *fame* may defend thee."

I am anſwerable for the correction.—The licence taken in omitting the pronoun before *have*, in a ſubſequent line of this ſpeech, was formerly not uncommon. See note on the following paſſage in *Othello*. Act III. ſc. iii:

"Give me a living reaſon ſhe's diſloyal." MALONE.

Being certain that the metre throughout this play was once regular, I correct the line in queſtion thus:

"—— in like neceſſity,
"Which gods protect thee from! it may defend thee."

STEEVENS.

[5] —— *though calm'd, they* give't *again*:] Old copies:

—— *though calm'd*, have given it *again*. STEEVENS.

[6] —— by *will*.] Old copy—*in his* will. For the ſake of metre I read—*by* will. So, in *As you like it*: "*By will* but a poor thouſand crowns." STEEVENS.

1. FISH. What mean you, ſir?

PER. To beg of you, kind friends, this coat of worth,
For it was ſometime target to a king;
I know it by this mark. He lov'd me dearly,
And for his ſake, I wiſh the having of it;
And that you'd guide me to your ſovereign's court,
Where with't I may appear a gentleman;
And if that ever my low fortunes better,[4]
I'll pay your bounties; till then, reſt your debtor.

1. FISH. Why, wilt thou tourney for the lady?

PER. I'll ſhow the virtue I have borne in arms.

1. FISH. Why, do ye take it,[5] and the gods give thee good on't!

2. FISH. Ay, but hark you, my friend;[6] 'twas we that made up this garment through the rough ſeams of the waters: there are certain condolements, certain vails. I hope, ſir, if you thrive, you'll remember from whence you had it.[7]

PER. Believe't, I will.
Now, by your furtherance, I am cloth'd in ſteel;[8]

[4] *And if that ever my low* fortunes *better,*] Old copy:
And if that ever my low fortune's better,——.
We ſhould read—"My low fortunes better." *Better* is in this place a verb, and *fortunes* the plural number. M. MASON.

[5] *Why, do ye take it,*] That is, in plainer terms,—Why, *take it.* STEEVENS.

[6] *Ay, but hark you, my friend;* &c.] Thus, in Twine's tranſlation: "And in the meane time of this one thing onely doe I putte thee in minde, that when thou ſhalt be reſtored to thy former dignity, thou do not deſpiſe to thinke on the baſeneſſe of the poore piece of garment." STEEVENS.

[7] ——*from whence you had* it.] For this correction I am anſwerable. The old copies read—had *them.* MALONE.

[8] Now, *by your* furtherance, *I am cloth'd in ſteel;*] Old copy, only;
By your furtherance I am cloth'd in ſteel;——.

And ſpite of all the rupture of the ſea,[8]
This jewel holds his biding on my arm;[9]
Unto thy value will I mount myſelf
Upon a courſer, whoſe delightful ſteps
Shall make the gazer joy to ſee him tread.—
Only, my friend, I yet am unprovided
Of a pair of baſes.[1]

I either read:

By your forbearance *I am cloath'd in ſteel;*

i. e. by your *forbearance* to claim the armour, which being juſt drawn up in your net, might have been detained as your own property; —or, for the ſake of metre alſo;

Now, *by your furtherance*, &c. STEEVENS.

[8] *And ſpite of all the* rupture *of the ſea,*] We might read (with Dr. Sewel)

——*ſpite of all the* rapture *of the ſea,*

That is,—notwithſtanding that the ſea hath *raviſh'd* ſo much from me. So, afterwards:

"Who looking for adventures in the world,
"Was by the rough ſeas *reft* of ſhips and men."

Again, in *The Life and Death of Lord Cromwell*, 1602:

"Till envious fortune, and the ravenous ſea,
"Did *rob*, diſrobe, and *ſpoil* us of our own."

But the old reading is ſufficiently intelligible. MALONE.

I am not ſure but that the old reading is the true one. We ſtill talk of the *breaking* of the ſea, and the *breakers*. What is the *rupture* of the ſea, but another word for the *breaking* of it? *Rupture* means any ſolution of continuity. STEEVENS.

[9] *This* jewel *holds his* biding *on my arm;*] The old copy reads—his *building*. *Biding* was, I believe, the poet's word. MALONE.

This conjecture appears to be juſt. A ſimilar expreſſion occurs in *Othello*:

"——look, I have a weapon,
"A better never *did itſelf ſuſtain*
"Upon a ſoldier's thigh."

i. e. *held its biding*, or place, there.

Any ornament of enchaſed gold was anciently ſtyled a *jewel*. So, in Markham's *Arcadia*, 1607:—"She gave him a *very fine jewel*, wherein was ſet a moſt rich diamond." STEEVENS.

[1] —— *a pair of* baſes.] *Baſes* appear to have been a kind of looſe *breeches*. Thus, in the firſt book of Sidney's *Arcadia*: "About his *middle* he had, inſtead of *baſes*, a long cloake of

2. FISH. We'll ſure provide: thou ſhalt have my beſt gown to make thee a pair; and I'll bring thee to the court myſelf.

PER. Then honour be but a goal to my will;
This day I'll riſe, or elſe add ill to ill. [*Exeunt.*

ſilke," &c.—Again, in the third Book: "His *baſes* (which he ware ſo long, as they came almoſt to his ankle,) were embroidered onely with blacke worms, which ſeemed to crawle up and downe, as readie alreadie to devour him.'—It is clear from theſe paſſages, that *baſes* (as if derived from *Bas*, Fr. a ſtocking, as I formerly ſuppoſed,) cannot mean any kind of *defenſive* covering for the legs.

In this concluding obſervation the late Captain Groſe agreed with me; though at the ſame time he confeſſed his inability to determine, with any degree of preciſion, what *baſes* were. STEEVENS.

Johnſon tells us, in his Dictionary, that *baſes* are part of any ornament that hangs down as houſings, and quotes a paſſage from Sidney's *Arcadia*; "Phalantus was all in white, having his *baſes* and capariſons embroidered:"—and to confirm this explanation it may be obſerved, that the [lower] valances of a bed are ſtill called the *baſes*.

In Maſſinger's *Picture*, Sophia, ſpeaking of Hilario's diſguiſe, ſays to Coriſca:

"———— You 'minion,
"Had a hand in it too, as it appears,
"Your petticoat ſerves for *baſes* to this warrior."

M. MASON.

Baſes, ſignified the *houſings* of a horſe, and may have been uſed in that ſenſe here. So, in Fairfax's tranſlation of Taſſo's *Godfrey of Bulloigne*:

"And with his ſtreaming blood his *baſes* dide."

MALONE.

SCENE II.

The ſame. A publick Way, or Platform, leading to the Liſts. A Pavilion by the ſide of it, for the reception of the King, Princeſs, Lords, &c.

Enter SIMONIDES, THAISA, Lords, *and Attendants.*

SIM. Are the knights ready to begin the triumph?[3]

1. LORD. They are, my liege;
And ſtay your coming to preſent themſelves.

SIM. Return them, we are ready;[4] and our daughter,
In honour of whoſe birth theſe triumphs are,
Sits here, like beauty's child, whom nature gat
For men to ſee, and ſeeing wonder at.

[*Exit a* Lord.

[3] *Are the knights ready to begin the* triumph?] In Gower's poem, and *Kynge Appolyn of Thyre*, 1510, certain gymnaſtick exerciſes only are performed before the Pentapolitan monarch, antecedent to the marriage of *Appolinus*, the Pericles of this play. The preſent tournament, however, as well as the dance in the next ſcene, ſeems to have been ſuggeſted by a paſſage of the former writer, who, deſcribing the manner in which the wedding of Appollinus was celebrated, ſays:

" The *knightes* that be yonge and proude,
" Thei *juſte* firſt, and after *daunce*." MALONE.

A *triumph*, in the language of Shakſpeare's time, ſignified any publick *ſhow*, ſuch as a *Maſk* or *Revel*, &c. Thus, in *King Richard II*:

" ——— hold theſe juſts and *triumphs*?"

Again, in *King Henry VI*:

" With ſtately *triumphs*, mirthful comick ſhows."

STEEVENS.

[4] *Return them, we are ready;*] i. e. return them notice, that we are ready, &c. PERCY.

THAI. It pleaſeth you, my father, to expreſs[5]
My commendations great, whoſe merit's leſs.
SIM. 'Tis fit it ſhould be ſo; for princes are
A model, which heaven makes like to itſelf:
As jewels loſe their glory, if neglected,
So princes their renown, if not reſpected.
'Tis now your honour, daughter, to explain
The labour of each knight, in his device.[6]
THAI. Which, to preſerve mine honour, I'll perform.[7]

Enter a Knight; he paſſes over the ſtage, and his ſquire preſents his ſhield to the Princeſs.

SIM. Who is the firſt that doth prefer himſelf?
THAI. A knight of Sparta, my renowned father;
And the device he bears upon his ſhield
Is a black Æthiop, reaching at the ſun;
The word, *Lux tua vita mihi.*[8]

[5] *It pleaſeth you*, &c.] Old copy:
It pleaſeth you, my royal father, to expreſs ——.
As this verſe was too long by a foot, I have omitted the epithet *royal*. STEEVENS.

[6] *'Tis now your* honour, *daughter, to* explain
The labour of each knight, in his device.] The old copy reads —to *entertain*, which cannot be right. Mr. Steevens ſuggeſted the emendation. MALONE.

The ſenſe would be clearer were we to ſubſtitute, both in this and the following inſtance, *office*. *Honour*, however, may mean her ſituation as *queen of the feaſt*, as ſhe is afterwards denominated.

The idea of this ſcene appears to have been caught from the *Iliad*, Book III. where Helen deſcribes the Grecian leaders to her father-in-law Priam. STEEVENS.

[7] *Which, to* preſerve *mine honour, I'll perform.*] Perhaps we ſhould read—to *prefer*, i. e. advance. PERCY.

[8] *The* word, *Lux tua vita mihi.*] What we now call the *motto*,

SIM. He loves you well, that holds his life of you.

[*The ſecond knight paſſes.*

Who is the ſecond, that preſents himſelf?

THAI. A prince of Macedon, my royal father;
And the device he bears upon his ſhield
Is an arm'd knight, that's conquer'd by a lady:
The motto thus, in Spaniſh, *Piu per dulçura que per fuerça.*[9]

[*The third knight paſſes.*

SIM. And what's the third?

THAI. The third, of Antioch;
And his device, a wreath of chivalry:
The word, *Me pompæ provexit apex.*[a]

[*The fourth knight paſſes.*

was ſometimes termed the *word* or *mot* by our old writers. *Le mot*, French. So, in Marſton's Satires, 1599:

"——— Fabius' perpetual golden coat,
"Which might have *ſemper idem* for a *mot*."

Theſe Latin mottos may perhaps be urged as a proof of the learning of Shakſpeare, or as an argument to ſhew that he was not the author of this play; but tournaments were ſo faſhionable and frequent an entertainment in the time of queen Elizabeth, that he might very eaſily have been furniſhed with theſe ſhreds of literature. MALONE.

[9] —— *Piu per dulçura que per fuerça.*] That is, *more by ſweetneſs than by force.* The author ſhould have written *Mas* per dulçura, &c. *Piu* in Italian ſignifies *more*; but, I believe, there is no ſuch Spaniſh word. MALONE.

[a] —— *Me pompæ provexit apex.*] All the old copies have—*Me Pompey*, &c. Whether we ſhould amend theſe words as follows—me pompæ provexit apex,—or correct them thus—me Pompei provexit apex, I confeſs my ignorance. A *wreath of chivalry*, in its common ſenſe, might be the deſert of many knights on many various occaſions; ſo that its particular claim to honour on the preſent one is not very clearly aſcertained.—If the wreath declares of itſelf that it was once the ornament of *Pompey's* helm, perhaps here may be ſome alluſion to thoſe particular marks of diſtinction which he wore after his bloodleſs victory over the Cilician pirates:

"Et vidis cedat *piratica laurea* Gallis." STEEVENS.

SIM. What is the fourth?[5]

THAI. A burning torch,[4] that's turned upſide down;
The word, *Quod me alit, me extinguit.*

SIM. Which ſhows that beauty hath his power and will,
Which can as well inflame, as it can kill.

[*The fifth knight paſſes.*

THAI. The fifth, an hand environed with clouds
Holding out gold, that's by the touchſtone tried:
The motto thus, *Sic ſpectanda fides.*

[*The ſixth knight paſſes.*

SIM. And what's the ſixth and laſt, which the knight himſelf
With ſuch a graceful courteſy deliver'd?

THAI. He ſeems a ſtranger; but his preſent is
A wither'd branch,[5] that's only green at top;
The motto, *In hac ſpe vivo.*

Steevens is clearly right in reading *pompæ*, inſtead of *Pompey*, and the meaning of the knight in the choice of his device and motto ſeems to have been, to declare that he was not incited by love to enter the liſts, but by the deſire of glory, and the ambition of obtaining the wreath of victory which Thaiſa was to beſtow upon the conqueror. M MASON.

[3] *What is the fourth?*] i. e. What is the fourth device. MALONE.

[4] *A burning torch*, &c.] This deviee and motto may have been taken from Daniel's tranſlation of *Paulus Jovius*, in 1585, in which they are found. Signat. H. 7. b. MALONE.

The ſame idea occurs again in *King Henry VI* Part I:

"Here *dies* the duſky *torch* of Mortimer,
"*Choak'd*" &c. STEEVENS.

[5] *He ſeems* &c.] Old copy:

He ſeems to be a ſtranger; but his preſent
Is a wither'd branch,——.

For reaſons frequently given, I have here deſerted the ancient text. STEEVENS.

SIM. A pretty moral!
From the dejected ſtate wherein he is,
He hopes by you his fortunes yet may flouriſh.

1. LORD. He had need mean better than his outward ſhow
Can any way ſpeak in his juſt commend:
For, by his ruſty outſide, he appears
To have practis'd more the whipſtock,[6] than the lance.

2. LORD. He well may be a ſtranger, for he comes
To an honour'd triumph, ſtrangely furniſhed.

3. LORD. And on ſet purpoſe let his armour ruſt
Until this day, to ſcour it in the duſt.[7]

SIM. Opinion's but a fool, that makes us ſcan
The outward habit by the inward man.[8]

[6] —— *the* whipſtock,] i. e. the carter's whip. See note on *Twelfth Night*, Vol. V. p. 269, n. 5. STEEVENS.

[7] ——— *let his armour ruſt*
Until this day, to ſcour it in the duſt.] The idea of this ill-appointed knight appears to have been adopted from Sidney's *Arcadia*, Book I: "His armour of as old a faſhion, beſides the ruſtic poorneſſe &c.—ſo that all that looked on, meaſured his length on the earth already," &c. STEEVENS.

[8] *The outward habit by the inward man.*] i. e. that makes us ſcan the inward man by the outward habit.

This kind of inverſion was formerly very common. So, in *The Merchant of Venice*:

"—— that many may be meant
"By the fool multitude."

See the note on that paſſage in Vol. VIII. p. 66, n. 2. MALONE.

Why ſhould we not read—

"The *inward* habit by the *outward* man."

The words were accidentally miſplaced. In the proſe romance already quoted, the king ſays: "—— the habyte maketh not the relygious man." STEEVENS.

In my copy this line is quoted in an old hand as Mr. Steevens reads. ARMER.

But ſtay, the knights are coming; we'll withdraw
Into the gallery. [*Exeunt.*

[*Great ſhouts, and all cry,* The mean kinght.[4]

SCENE III.

The ſame. A Hall of State.—A Banquet prepared.

Enter SIMONIDES, THAISA, Lords, Knights, *and Attendants.*

SIM. Knights,
To ſay you are welcome, were ſuperfluous.
To place upon the volume of your deeds,[2]
As in a title-page, your worth in arms,
Were more than you expect, or more than's fit,
Since every worth in ſhow commends itſelf.
Prepare for mirth, for mirth becomes a feaſt:
You are my guests.[3]

I don't think any amendment neceſſary; but the paſſage ſhould be pointed thus:

"Opinion's but a fool, that makes us ſcan
"The outward habit by, the inward man."

That is, that makes us ſcan the inward man, by the outward habit.
M. MASON.

[4] *Great ſhouts, and all cry,* The mean knight] Again, in the firſt Book of Sidney's *Arcadia:* "The victory being by the judges given, the trumpets witneſſed to the *ill-apparelled knight.*"
STEEVENS.

[2] To *place* &c.] The quarto, 1609, reads—*I* place, and this corrupt reading was followed in that of 1619, and in the folio, 1664. The emendation is taken from the folio, 1685.
MALONE.

[3] *You are my gueſts.*] Old copy:
You are princes, and *my gueſts.*
But as all the perſonages addreſſed were not *princes*, and as the

THAI. But you, my knight and gueſt;
To whom this wreath of victory I give,
And crown you king of this day's happineſs.

PER. 'Tis more by fortune, lady, than my merit.[4]

SIM. Call it by what you will, the day is yours;
And here, I hope, is none that envies it.
In framing artiſts,[5] art hath thus decreed,
To make ſome good, but others to exceed;
And you're her labour'd ſcholar. Come, queen o'the feaſt,[6]
(For, daughter, ſo you are,) here take your place:
Marſhal the reſt, as they deſerve their grace.

KNIGHTS. We are honour'd much by good Simonides.

SIM. Your preſence glads our days; honour we love,
For who hates honour, hates the gods above.

MARSH. Sir, yond's your place.

PER. Some other is more fit.

1. KNIGHT. Contend not, ſir; for we are gentlemen,

meaſure is overburthened by the admiſſion of theſe words, I have left them out

The change I have made, likewiſe affords a natural introduction to the ſucceeding ſpeech of the princeſs. STEEVENS.

[4] —— *than* my merit.] Thus the original quarto, 1609. The ſecond quarto has—*by* merit. MALONE.

In framing artiſts,] Old copy:
[5] *In framing an artiſt.*
This judicious emendation is Mr. Malone's. STEEVENS.

[6] —— *Come,* queen o'the feaſt,
(*For, daughter,* ſo you are,)] So, in *The Winter's Tale:*
"—— preſent yourſelf
"That *which you are, miſtreſs o'the feaſt.*" STEEVENS.

That neither in our hearts, nor outward eyes,
Envy the great, nor do the low deſpiſe.[7]

PER. You are right courteous knights.

SIM. Sit, ſit, ſir; ſit.

PER. By Jove, I wonder, that is king of thoughts,
Theſe cates reſiſt me, ſhe not thought upon.[8]

[7] That *neither in our hearts, nor outward eyes,*
Envy *the great, nor* do *the low deſpiſe.*] This is the reading of the quarto, 1619. The firſt quarto reads:
Have *neither in our hearts, nor outward eyes,*
Envies *the great, nor* ſhall *the low deſpiſe.* MALONE.

[8] *By Jove, I wonder, that is king of thoughts,*
Theſe cates reſiſt me, ſhe *not thought upon,*] All the copies read — "*he* not thought upon" — and theſe lines are given to Simonides. In the old plays it is obſervable that declarations of affection, whether diſguiſed or open, are generally made by both the parties; if the lady utters a tender ſentiment, a correſponding ſentiment is uſually given to her lover. — Hence I conclude that the author wrote,

—— ſhe *not thought upon;*

and that theſe lines belong to Pericles. If *he* be right, I would read:

—— *he* now *thought upon.*

The prince recollecting his preſent ſtate, and comparing it with that of Simonides, wonders that he can eat. In Gower, where this entertainment is particularly deſcribed, it is ſaid of *Appollinus*, the Pericles of the preſent play, that

"He ſette and caſt about his eie
"And ſawe the lordes in eſtate,
"And with hym ſelfe were in debate
"Thynkende what he had lore;
"And ſuch ſorowe he toke therefore,
"That he ſat ever ſtille and *thought*,
"*As he which of no meat rought.*"

So, in *Kyng Appolyn of Thyre*, 1510: "—— at the laſt he ſate him down at the table, and *without etynge*, he beheldе the noble company of lordes and grete eſtates. — Thus as he lonked all about, a grete lorde that ſerved at the kynge's table ſayde unto the kynge, Certes, ſyr, this man wolde gladly your honour, for he *doth not etc*, but beholdeth hertely your noble magnyfycence, and is in poynt to weep."

The words *reſiſt me*, however, do not well correſpond with this idea. Perhaps they are corrupt. MALONE.

THAI. By Juno, that is queen

Theſe cates reſiſt *me*,] I. e. go againſt my ſtomach. I would read, however — be *not thought upon*.

It appears from Gower and the proſe novel, as well as many of the following circumſtances, that the thoughts of *Pericles* were not yet employed about the *Princeſs*. He is only ruminating on his paſt misfortunes, on his former loſſes. The lady had found out what ailed her, long before Pericles made a ſimilar diſcovery.

STEEVENS.

I have no doubt but *ſhe* is the right reading, that the firſt of theſe ſpeeches belongs to Pericles; and that the words *theſe cates reſiſt me*, are juſtly explained by Steevens. The intention of the poet is to ſhew that their mutual paſſion had the ſame effect on Thaiſa and Pericles: But as we are not to ſuppoſe that his miſtreſs was ever out of his thoughts, the ſenſe requires that we ſhould read,

Theſe cates reſiſt me, ſhe *but thought upon*.

Meaning to ſay, that the ſlighteſt thoughts of her took away his appetite for every thing elſe, which correſponds with what ſhe ſays in the ſubſequent ſpeech. There are no two words more frequently miſtaken for each other, in the old plays, than *not* and *but*. A miſtreſs, when not thought upon, can have no effect with her lover. M. MASON.

If this ſpeech belongs to Pericles, he muſt mean to ſay, that when he ceaſes to think of his miſtreſs, his ſtomach fails him. Is there any thing unnatural in this? As diſpleaſing ſenſations are known to diminiſh appetite, ſo pleaſant ideas may be ſuppoſed to encreaſe it.

Pyrocles, however the hero of Sidney's *Arcadia*, Book I. finds himſelf in the contrary ſituation, while ſeated at table with his miſtreſs, Philoclea: "—— my eyes drank much more eagerly of her beautie, than my mouth did of any other liquor. And ſo was my common ſenſe deceived (being chiefly bent to her) that as I dranke the wine, and withall ſtole a looke on her, me ſeemed I taſted her deliciouſneſſe."

I have not diſturbed the ſpeech to queſtion, and yet where would be the impropriety of leaving it in the mouth of Simonides? He is as deſirous of Pericles for a ſon-in-law, as Thaiſa to poſſeſs him as a huſband; and if the old gentleman cannot eat for thinking of him, ſuch weakneſs is but of a piece with what follows, where his Pentapolitan majeſty, in a colloquy with the lovers, renders himſelf as ridiculous as King Arthur in Tom Thumb. Simonides and Thaiſa expreſs a ſort of family impatience for the attainment of their different purpoſes. He wonders why his

Of marriage, all the viands that I eat
Do ſeem unſavoury, wiſhing him my meat?[9]
Sure he's a gallant gentleman.
SIM. He's but
A country gentleman;
He has done no more than other knights have done:
Broken a ſtaff, or ſo; ſo let it paſs.
THAI. To me he ſeems like diamond to glaſs.
PER. Yon king's to me, like to my father's picture,
Which tells me, in that glory once he was;
Had princes ſit, like ſtars, about his throne,
And he the ſun, for them to reverence.
None that beheld him, but like leſſer lights,
Did vail their crowns to his ſupremacy;[a]

appetite falls him, unleſs he is thinking on Pericles; ſhe wiſhes for an exchange of proviſion; and (as nurſes ſay in fondneſs to their infants) loves her prince ſo well that ſhe cou'd eat him. The groſſneſs of the daughter can only be exceeded by the agility of the father. I cannot perſuade myſelf that Shakſpeare had any hand in producing the Hurlothrumbie character of Simonides. STEEVENS.

[9] ——— *wiſhing him my meat?*] I am afraid that a jingle is here intended between *meat* and *mate*. The two words were, I believe, in our author's time, generally, and are at this day in Warwickſhire, pronounced alike. The addreſs to *Juno* countenances this ſuppoſition. MALONE.

Surely the plain meaning is, that ſhe had rather have a huſband than a dinner; that ſhe wiſhes Pericles were in the place of the proviſions before her; regarding him (to borrow a phraſe from Romeo) as *the deareſt morſel of the earth*. So, in *The Two Noble Kinſmen*:

"If thou canſt
"But one night with her———
"Thou ſhalt remember nothing more than what
"That banquet bids thee to." STEEVENS.

[a] *Did vail their crowns to his ſupremacy;*] This idea perhaps was caught from the *Revelations*, xv. 10: "And the four and twenty

Where now his ſon's a glow-worm in the night,[2]
The which hath fire in darkneſs, none in light;
Whereby I ſee that time's the king of men,
For he's their parent, and he is their grave,[3]
And gives them what he will, not what they crave.

SIM. What, are you merry, knights?

1. KNIGHT. Who can be other, in this royal preſence?

SIM. Here, with a cup that's ſtor'd unto the brim,[4]

elders fell down before him that ſat on the throne, and caſt their crowns before the throne." STEEVENS.

[2] *Where now his ſon's a glow-worm in the night,*] The old copies read— *where now his ſon &c.* But this is ſcarcely intelligible. The ſlight change that has been made, affords an eaſy ſenſe. *Where* is, I ſuppoſe, here, as in many other places, uſed for *whereas.*

The peculiar property of the glow-worm, on which the poet has here employed a line, he has in *Hamlet* happily deſcribed by a ſingle word:

"The glow-worm ſhows the matin to be near,
"And 'gins to pale his *uneffectual* fire." MALONE.

[3] *For he's their parent, and he is their grave,*] So, in *Romeo and Juliet:*

"The earth, that's nature's *mother*, is her *tomb*;
"What is her burying *grave*, that is her *womb*."

Milton has the ſame thought:

"The womb of nature, and perhaps her grave."

In the text the ſecond quarto has been followed. The firſt reads: *He's* both *their parent and he is their grave.* MALONE.

[4] —— *that's* ſtor'd *unto the brim,*] The quarto, 1609, reads—*a* that's *ſtur'd* unto the brim. MALONE.

If *ſtirr'd* be the true reading, it muſt mean, as Milton expreſſes it, that the liquor

"—— *dances* in its chryſtal bounds."

But I rather think we ſhould read—*ſtor'd*, i. e. repleniſhed. So before, in this play:

"Their tables were *ſtor'd* full."

Again:

"Were not this glorious caſket *ſtor'd* with ill."

(As you do love, fill to your miſtreſs' lips,[5])
We drink this health to you.
KNIGHTS. We thank your grace.
SIM. Yet pauſe a while;
Yon knight, methinks, doth ſit too melancholy,
As if the entertainment in our court
Had not a ſhow might countervail his worth.
Note it not you, Thaiſa?
THAI. What is it
To me, my father?
SIM. O, attend, my daughter;
Princes, in this, ſhould live like gods above,
Who freely give to every one that comes
To honour them: and princes, not doing ſo,
Are like to gnats, which make a ſound, but kill'd
Are wonder'd at.[6]

Again:

" —— theſe our ſhips
" Are *ſtor'd* with coro ——." STEEVENS.

[5] *(As you do love, fill to your miſtreſs' lips,)* i. e. let the quantity of wine you ſwallow, be proportioned to the love you bear your miſtreſs: in plainer Engliſh—*If you love tiſſing, drink a bumper.* The conſtruction is—As you love your miſtreſſes' lips, ſo fill to them. STEEVENS.

Read—*fill to your* miſtreſſes. FARMER.

[6] —— *and princes, not doing ſo,*
Are like to gnats, which make a ſound, but kill'd
Are wonder'd at.) i. e. when they are found to be ſuch ſmall inſignificant animals, after making ſo great a noiſe. PERCY.

The ſenſe appears to be this.—When kings, like inſects, lie dead before us, our admiration is excited by contemplating how in both inſtances the powers of creating buſtle were ſuperiour to thoſe which either object ſhould ſeem to have promiſed. The worthleſs monarch, and the idle gnat, have only lived to make an empty bluſter; and when both alike are dead, we wonder how it happened that they made ſo much, or that we permitted them to make it:—a natural reflection on the death of an unſerviceable prince, who having diſpenſed no bleſſings, can hope for no better character.

Therefore to make's entrance more ſweet, here ſay,[6]
We drink this ſtanding-bowl of wine to him.[7]

THAI. Alas, my father, it befits not me
Unto a ſtranger knight to be ſo bold;
He may my proffer take for an offence,
Since men take women's gifts for impudence.

SIM. How!
Do as I bid you, or you'll move me elſe.

THAI. Now, by the gods, he could not pleaſe me better.[8] [*Aſide.*

SIM. And further tell him, we deſire to know,
Of whence he is, his name and parentage.[9]

I cannot however, help thinking that this paſſage is both corrupted and diſarranged, having been originally deſigned for one of thoſe rhyming couplets with which the play abounds:

"And princes not doing ſo, are like the goat,
"Which makes a ſound, but kill'd is wonder'd at."

STEEVENS.

[6] *Therefore to make's entrance more ſweet, here ſay,*] Old copy:
Therefore to make his entrance more ſweet,
Here ſay &c. STEEVENS.

Entrance was ſome times uſed by our old poets as a word of three ſyllables. MALONE.

By his *entrance*, I believe, is meant his preſent *trance*, the *reverie* in which he is ſuppoſed to be ſitting. STEEVENS.

[7] —— *this* ſtanding bowl *of wine to him.*] A *ſtanding-bowl* was a bowl reſting on a foot. STEEVENS.

[8] *Now, by the gods, he could not pleaſe me better.*] Thus, in Twine's tranſlation: "Then Lucina having already in her heart profeſſed to do him good, and now perceiuing very luckily her father's mind to be inclined to the deſired purpoſe," &c. STEEVENS.

[9] *Of whence he is, his name and parentage.*] So, in the *Confeſſio Amantis:*

"His doughter——
"He bad to go on his meſſage,
"And ſonde for to make him glade,
"And ſhe did as her fader bade;
"And goth to him the ſofte paas,
"And aſketh whens and what he was,
"And praithe he ſhulde his thought leve." MALONE.

THAI. The king my father, ſir, has drunk to you.
PER. I thank him.
THAI. Wiſhing it ſo much blood unto your life.
PER. I thank both him and you, and pledge him freely.
THAI. And further he deſires to know of you,
Of whence you are, your name and parentage.
PER. A gentleman of Tyre — (my name, Pericles;
My education being in arts and arms;[a]) —
Who looking for adventures in the world,
Was by the rough ſeas reft of ſhips and men,
And, after ſhipwreck, driven upon this ſhore.'
THAI. He thanks your grace; names himſelf Pericles,
A gentleman of Tyre, who only by
Miſfortune of the ſeas has been bereft
Of ſhips and men, and caſt upon this ſhore.
SIM. Now by the gods, I pity his misfortune,
And will awake him from his melancholy.
Come, gentlemen, we ſit too long on trifles,
And waſte the time, which looks for other revels.
Even in your armours, as you are addreſs'd,
Will very well become a ſoldier's dance.[b]

[a] —— being *in arts and arms*:] The old copies have — *been*. I am reſponſible for the correction; and for the introduction of the words *has been* in the following ſpeech. MALONE.

[b] *Even* in your armours, *as you are* addreſs'd,
Will very *well become a* ſoldier's dance.] As you are accoutered, prepared for combat. So, in *King Henry V:*
"To-morrow for the march are we *addreſs'd*."
The word *very*, in the next line, was inſerted by the editor of the folio. MALONE.

So, in Twine's tranſlation: — "I may not diſcourſe at large of the liberal challenges made and proclaimed at the tilt &c. — running afoote, and *daunting in armour*" &c. STEEVENS.

I will not have excuſe, with ſaying, this
Loud muſick is too harſh[4] for ladies' heads;
Since they love men in arms, as well as beds.
[*The* Knights *dance.*
So, this was well aſk'd, 'twas ſo well perform'd[5]
Come, ſir;
Here is a lady that wants breathing too:
And I have often heard,[6] you knights of Tyre
Are excellent in making ladies trip;
And that their meaſures are as excellent.

PER. In thoſe that practiſe them, they are, my lord.

SIM. O, that's as much, as you would be deny'd
[*The* Knights *and* Ladies *dance.*
Of your fair courteſy. — Unclaſp, unclaſp;
Thanks gentlemen, to all; all have done well,
But you the beſt. *To* PERICLES.] Pages and lights, conduct[7]
Theſe knights unto their ſeveral lodgings: Yours, ſir,

[4] *I will not have excuſe, with ſaying, this*
Loud muſick is too harſh —] i. e. the loud noiſe made by the claſhing of their armour.
The dance here introduced is thus deſcribed in an ancient *Dialogue againſt the abuſe of Dancing*, bl. l. no date:
"There is a dance called Choria,
"Which joy doth teſtify;
"Another called Pyrricke
"Which warlike feats doth try;
"For men in armour geſtures made,
"And leaps, that ſo they might,
"When need requires, be more prompt
"In publique weale to fight." MALONE.

[5] *So, this was well aſk'd, 'twas ſo well perform'd.*] i. e. the excellence of this exhibition has juſtified the ſolicitation by which it was obtained. STEEVENS.

[6] *And I have often heard,*] I have inſerted the word *often*, which was probably omitted by the careleſſneſs of the compoſitor. MALONE.

[7] —— *conduct* —] Old copy — *to* conduct. STEEVENS.

We have given order to be next our own.[8]

PER. I am at your grace's pleasure.

SIM. Princes, it is too late to talk of love,
For that's the mark I know you level at:
Therefore each one betake him to his rest;
To-morrow, all for speeding to their best.

[*Exeunt.*

SCENE IV.

Tyre. *A Room in the Governor's House.*

Enter HELICANUS *and* ESCANES.

HEL. No, no, my Escanes; know this of me,[9]—
Antiochus from incest liv'd not free;
For which, the most high gods not minding longer
To withhold the vengeance that they had in store,
Due to this heinous capital offence;
Even in the height and pride of all his glory,
When he was seated, and his daughter with him,
In a chariot of inestimable value,
A fire from heaven came, and shrivel'd up
Their bodies,[1] even to loathing; for they so stunk,

[8] ——*to be next our own.*] So, Gower:

"The kynge his chamberleyne let calle,
"And bad that he by all weye
"A chamber for this man purvei
"*Which nigh his own chambre lee.*" MALONE.

[9] *No*, no, my *Escanes;* &c.] The old copy:

No, Escanes, know this of me,——.

But this line being imperfect, I suppose it should be read as I have printed it. STEEVENS.

No, *Escanes;*] I suspect the author wrote—*Know* Escanes; &c. MALONE.

[1] *A fire from heaven came, and shrivel'd up*
Their bodies,] This circumstance is mentioned by Gower:

That all thoſe eyes ador'd them, ere their fall,
Scorn now their hand ſhould give them burial.[3]

ESCA. 'Twas very ſtrange.

HEL. And yet but juſt; for though
This king were great, his greatneſs was no guard
To bar heaven's ſhaft, but ſin had his reward.

ESCA. 'Tis very true.

Enter three Lords.

1. LORD. See, not a man in private conference,
Or council, has reſpect with him but he[4]

2. LORD. It ſhall no longer grieve, without reproof.

3. LORD. And curs'd be he that will not ſecond it.

1. LORD. Follow me then: Lord Helicane, a word.

HEL. With me? and welcome: Happy day, my lords.

1. LORD. Know, that our griefs are riſen to the top,
And now at length they overflow their banks.

" ——— thev hym tolde,
" That for vengeance as God it wolde,
" Antinchus, as men mate witte,
" With thonder and lightnyng is forſmitte,
" His dougnte: hath the ſame chance,
" So neu thei both in o balance." MALONE.

[3] *That all thoſe eyes ador'd them, ere their fall,*
Scorn now &c.] The expreſſion is elliptical:
That all thoſe eyes which ador'd them &c. MALONE.

[4] *See, not a man* &c.] To what this charge of partiality was deſigned to conduct, we do not learn; for it appears to have no influence over the reſt of the dialogue. STEEVENS.

HEL. Your griefs, for what? wrong not the prince you love.

1. LORD. Wrong not yourſelf then, noble Helicane;
But if the prince do live, let us ſalute him,
Or know what ground's made happy by his breath.
If in the world he live, we'll ſeek him out;
If in his grave he reſt we'll find him there;
And be reſolv'd, he lives to govern us,[5]
Or dead, gives cauſe to mourn his funeral,
And leaves us[6] to our free election.

2. LORD. Whoſe death's, indeed, the ſtrongeſt in our cenſure:[7]
And knowing this kingdom, if without a head,[8]
(Like goodly buildings left without a roof,[9])

[5] *And be reſolv'd, he lives to govern us,*] *Reſolv'd* is ſatisfied, freed from doubt. So, in a ſubſequent ſcene:

"*Reſolve* your angry father, if my tongue," &c.

MALONE.

[6] *And* leaves *us* —] The quarto, 1609, reads—And *leave* us, which cannot be right. MALONE.

[7] *Whoſe death's, indeed,* the ſtrongeſt in our cenſure:] i. e. the moſt probable in our opinion. *Cenſure* is thus uſed in *King Richard III*:

"To give your *cenſures* in this weighty buſineſs."

STEEVENS.

The old copies read—Whoſe *death* indeed, &c. MALONE.

[8] *And knowing this kingdom,* if *without a head,*] They did not *know* that the kingdom had abſolutely loſt its governor; for in the very preceding line this lord obſerves that it was only more *probable* that he was dead, than living. I therefore read, with a very ſlight change,—*if* without a head. The old copy, for *if*, has—*is*. In the next line but one, by ſupplying the word *will*, which I ſuppoſe was omitted by the careleſſneſs of the compoſitor, the ſenſe and metre are both reſtored. The paſſage as it ſtands in the old copy, is not, by any mode of conſtruction, reducible to grammar. MALONE.

[9] *(Like goodly buildings* left *without a roof.)* The ſame thought occurs in *King Henry IV*, Part II:

Will ſoon to ruin fall, your noble ſelf,
That beſt know'ſt how to rule, and how to reign,
We thus ſubmit unto,—our ſovereign.

ALL. Live, noble Helicane!

HEL. Try honour's cauſe;[9] forbear your ſuffrages:
If that you love prince Pericles, forbear.
Take I your wiſh, I leap into the ſeas,
Where's hourly trouble, for a minute's eaſe.[a]
A twelvemonth longer, let me then entreat you
To forbear choice i'the abſence of your king;[3]

" ——— leaves his part-created coſt
" A naked ſubject to the weeping clouds,
" And waſte for churliſh winter's tyranny." STEEVENS.

[9] *Try honour's* cauſe;] Perhaps we ſhould read:
Try honour's courſe;——. STEEVENS.

[a] *Take I your wiſh, I leap into the* ſeas,
Where's hourly trouble, &c.] Thus the old copy. STEEVENS.

It muſt be acknowledged that a line in *Hamlet*,
" Or to take arms againſt a *ſea* of *troubles*,"
as well as the rhyme, adds ſome ſupport to this reading: yet I have no doubt that the poet wrote:
——— *I leap into the* ſeat,——.
So, in *Macbeth*:
" ——— I have no ſpur
" To prick the ſides of my intent, but only
" *Vaulting* ambition, which o'er-*leaps* itſelf," &c.
On ſhip-board the pain and pleaſure may be in the proportion here ſtated; but the troubles of him who plunges *into the ſea* (unleſs he happens to be an expert ſwimmer) are ſeldom of an hour's duration. MALONE.

Where's hourly trouble, for a minute's eaſe.] So, in *K. Richard III*:
" And each hour's joy wreck'd with a week of teen."
MALONE.

The expreſſion is figurative, and by the words—*I leap into the ſeas*, &c. I believe the ſpeaker only means—*I embark too haſtily on an expedition* in which eaſe is diſproportioned to labour. STEEVENS.

[3] *To forbear* &c.] Old copy:
To forbear the abſence of your king.
Some word being omitted in this line, I read:
To forbear choice i'*the abſence of your king.* STEEVENS.

If in which time expir'd, he not return,
I ſhall with aged patience bear your yoke.
But if I cannot win you to this love,
Go ſearch like noblemen, like noble ſubjects,
And in your ſearch, ſpend your adventurous worth;
Whom if you find, and win unto return,
You ſhall like diamonds ſit about his crown.[4]

1. LORD. To wiſdom he's a fool that will not yield;
And, ſince lord Helicane enjoineth us,
We with our travels will endeavour it.[5]

HEN. Then you love us, we you, and we'll claſp hands;
When peers thus knit, a kingdom ever ſtands.

[*Exeunt.*

[4] ——— *and win unto* return,
You ſhall like diamonds ſit about his crown.] As theſe are the concluding lines of a ſpeech, perhaps they were meant to rhyme. We might therefore read:
——— *and win unto* renown,
i. e. if you prevail on him to quit his preſent obſcure retreat, and be reconciled to glory, you ſhall be acknowledged as the brighteſt ornaments of his throne. STEEVENS.

[5] *We with our travels will endeavour* it.] Old copy:
We with our travels will endeavour.
Endeavour what? I ſuppoſe, to find out Pericles. I have therefore added the ſyllable which appeared wanting both to metre and ſenſe. STEEVENS.

The author might have intended an abrupt ſentence. MALONE.

I would readily concur with the opinion of Mr. Malone, had paſſion, inſtead of calm reſolution, dictated the words of the ſpeaker. STEEVENS.

SCENE V.

Pentapolis. *A Room in the Palace.*

Enter SIMONIDES, *reading a Letter;*[6] *the* Knights *meet him.*

1. KNIGHT. Good morrow to the good Simonides.
SIM. Knights, from my daughter this I let you know,
That for this twelvemonth, ſhe'll not undertake
A married life.
Her reaſon to herſelf is only known,
Which from herſelf by no means can I get.
2. KNIGHT. May we not get acceſs to her, my lord?
SIM. 'Faith, by no means; ſhe hath ſo ſtrictly tied her
To her chamber, that it is impoſſible.
One twelve moons more ſhe'll bear Diana's livery;
This by the eye of Cynthia hath ſhe vow'd,[7]
And on her virgin honour will not break it.

[6] In *The Hiſtorie of King Appolyn of Thyre*, "two *kynges ſonnes*" pay their court to the daughter of *Archyſtrates*, (the Simonides of the preſent play). He ſends two rolls of paper to her, containing their names, &c. and deſires her to chooſe which ſhe will marry. She writes him a letter (in anſwer), of which Appolyo is the bearer,—that ſhe will have the man "which hath paſſed the daungerous undes and pervilles of the ſea—all other to refuſe." The ſame circumſtance is mentioned by Gower, who has introduced *three* ſuitors inſtead of *two*, in which our author has followed him.
MALONE.

In Twine's tranſlation, theſe ſuitors are alſo *three* in number,—Ardonius, Munditius, and Carnillus. STEVENS.

[7] *This by the eye of Cynthia hath ſhe vow'd,*] It were to be

3. KNIGHT. Though loath to bid farewell, we take our leaves. [*Exeunt.*

SIM. So
They're well deſpatch'd; now to my daughter's letter:
She tells me here, ſhe'll wed the ſtranger knight,
Or never more to view nor day nor light.
Miſtreſs, 'tis well, your choice agrees with mine;
I like that well: — nay, how abſolute ſhe's in't,
Not minding whether I diſlike or no!
Well, I commend her choice;
And will no longer have it be delay'd.
Soft, here he comes: — I muſt diſſemble it.

Enter PERICLES.

PER. All fortune to the good Simonides!

SIM. To you as much, ſir! I am beholden to you,
For your ſweet muſick this laſt night: [8] my ears,

wiſhed that Simonides (who is repreſented as a blameleſs character) had hit on ſome more ingenious expedient for the diſmiſſion of theſe wooers. Here he tells them as a ſolemn truth, what he knows to be a fiction of his own. STEEVENS.

[8] — *I am beholden to you,*
For your ſweet muſick this laſt night:] Here alſo our author has followed Gower:

" She, to doone hir faders heſt,
" Hir harpe fet, and in the feſte
" Upon a chaire, whiche thei ſette,
" Hir ſelfe next to this man ſhe ſette.
" With harpe both and eke with mouth
" To him ſhe did all that ſhe couth,
" To make him chere; and ever he ſigheth,
" And ſhe him aſketh howe him liketh.
" Madame, certes well, he ſaied;
" But if ye the meaſure plaied,
" Whiche, if you liſt, I ſhall you lere,
" It were a glad thing for to here.

I do proteſt, were never better fed
With ſuch delightful pleaſing harmony.
PER. It is your grace's pleaſure to commend;
Not my deſert.
SIM. Sir, you are muſick's maſter.
PER. The worſt of all her ſcholars, my good lord.
SIM. Let me aſk one thing. What do you think, ſir, of
My daughter?
PER. As of a moſt virtuous princeſs.
SIM. And ſhe is fair too, is ſhe not?
PER. As a fair day in ſummer; wond'rous fair.
SIM. My daughter, ſir, thinks very well of you;
Ay, ſo well, ſir, that you muſt be her maſter,
And ſhe'll your ſcholar be; therefore look to it.
PER. Unworthy I to be her ſchoolmaſter.[9]
SIM. She thinks not ſo; peruſe this writing elſe.
PER. What's here!
A letter, that ſhe loves the knight of Tyre?
'Tis the king's ſubtilty, to have my life. [*Aſide.*
O, ſeek not to intrap, my gracious lord,[a]

" A leve ſir, tho quod ſhe,
" Nowe take the harpe, and lete me ſee
" Of what meaſure that ye mene.—
" He taketh the harpe, and in his wife
" He tempreth, and of ſuch aſſize
" Syngynge he harpeth ſaith withall,
" That as a voice celeſtial
" Hem thought it ſowned in her ere,
" As though that in an angell were." MALONE.

[9] —— to be *her ſchoolmaſter.*] Thus the quarto, 1619. The firſt copy reads — *for* her ſchoolmaſter. MALONE.

[a] —— my *gracious lord,*] Old copies — *me.* I am anſwerable for the correction. MALONE.

A ſtranger and diſtreſſed gentleman,
That never aim'd ſo high, to love your daughter,
But bent all offices to honour her.

SIM. Thou haſt bewitch'd my daughter,[3] and thou art
A villain.

PER. By the gods, I have not, ſir.
Never did thought of mine levy offence;
Nor never did my actions yet commence
A deed might gain her love, or your diſpleaſure.

SIM. Traitor, thou lieſt.

PER. Traitor?

SIM. Ay, traitor, ſir.

PER. Even in his throat, (unleſs it be the king,[4])
That calls me traitor, I return the lie.

SIM. Now, by the gods, I do applaud his courage. [*Aſide.*

PER. My actions are as noble as my thoughts,
That never reliſh'd of a baſe deſcent.[5]
I came unto your court, for honour's cauſe,
And not to be a rebel to her ſtate;
And he that otherwiſe accounts of me,
This ſword ſhall prove, he's honour's enemy.

[3] *Thou haſt* bewitch'd *my daughter,*] So, Brabantio addreſſing himſelf to Othello:

"Damn'd as thou art, thou haſt *enchanted* her."

STEEVENS.

[4] —— the *king,*] Thus the quarto, 1609. The ſecond copy has—*a* king. MALONE.

[5] *That never* reliſh'd *of a baſe deſcent.*] So, in *Hamlet*:

"That has no *reliſh* of ſalvation in it."

Again, in *Macbeth*:

"So well thy words become thee as thy wounds;
"They *ſmack* of *honour* both." MALONE.

SIM. No!
Here comes my daughter, ſhe can witneſs it.[6]

Enter THAISA.

PER. Then, as you are as virtuous as fair,
Reſolve your angry father, if my tongue
Did e'er ſolicit, or my hand ſubſcribe
To any ſyllable that made love to you?
THAI. Why, ſir, ſay if you had,
Who takes offence at that would make me glad?
SIM. Yea, miſtreſs, are you ſo peremptory?—
I am glad of it with all my heart. [*Aſide.*] I'll tame you;
I'll bring you in ſubjection.—
Will you, not having my conſent, beſtow
Your love and your affections on a ſtranger?
(Who, for ought I know to the contrary,
Or think, may be as great in blood as I.) [*Aſide.*
Hear, therefore, miſtreſs; frame your will to mine,—
And you, ſir, hear you.—Either be rul'd by me,
Or I will make you—man and wife.—
Nay, come; your hands and lips muſt ſeal it too—
And being join'd, I'll thus your hopes deſtroy;—
And for a further grief,—God give you joy!
What, are you both pleas'd?
THAI. Yes, if you love me, ſir.

[6] ——————No!—
Here comes my daughter, ſhe can witneſs it.] Thus all the copies. Simonides, I think, meant to ſay—Not *a rebel to our ſtate!—Here comes my daughter: ſhe can prove, thou art one.* Perhaps, however, the author wrote—*Now*, Here comes, &c.—In *Othello* we find nearly the ſame words:
"Here comes the lady, let her witneſs it." MALONE.

PER. Even as my life, my blood that foſters it.[7]
SIM. What, are you both agreed?
BOTH. Yes, 'pleaſe your majeſty.
SIM. It pleaſeth me ſo well, I'll ſee you wed;
Then, with what haſte you can, get you to bed.
[*Exeunt.*

[7] *Even as my life, my blood that foſters it.*] Even as my life loves my blood that ſupports it.—The quarto, 1619, and the ſubſequent copies, read:

Even as my life, or *blood that foſters it.*

The reading of the text is found in the firſt quarto. MALONE.

I cannot approve of Malone's explanation of this line:—To make a perſon of life, and to ſay it loves the blood that foſters it, is an idea to which I cannot reconcile myſelf.

Pericles means merely to ſay, that he loves Thaiſa as his life, or as the blood that ſupports it; and it is in this ſenſe that the editors of the quarto of 1619, and the ſubſequent copies, conceived the paſſage.—But the inſertion of the word *or* was not neceſſary; it was ſufficient to point it thus:

Even as my life; the *blood that foſters it.* M. MASON.

Will a preceding line (ſee p. 87) befriend the opinion of either commentator?

"Wiſhing it ſo much *blood* unto your *life*."

In my opinion, however, the ſenſe in the text was meant to coincide with that which is ſo much better expreſſed in *Julius Cæſar*:

"As dear to me, as are the ruddy drops
"That viſit my ſad heart." STEEVENS.

ACT III.

Enter GOWER.

Gow. Now ſleep yſlaked hath the rout;[8]
No din but ſnores, the houſe about,
Made louder by the o'er-fed breaſt[9]
Of this moſt pompous marriage feaſt.
The cat, with eyne of burning coal,
Now conches 'fore the mouſe's hole;[10]

[8] *Now ſleep yſlaked hath the* rout;
No din but ſnores, &c.] The quarto, 1609, and the ſubſequent copies, read:
No din but ſnores about the houſe.
As Gower's ſpeeches are all in rhyme, it is clear that the old copy is here corrupt. It firſt occurred to me that the author might have written:
Now ſleep yſlaked hath the rouſe;
i. e. the carouſal. But the mere tranſpoſition of the latter part of the ſecond line, renders any further change unneceſſary. *Rout* is likewiſe uſed by Gower for a *company* in the tale of *Appolinus*, the *Pericles* of the preſent play:
" Upon a tyme with a *route*
" This lord to play goeth hym out."
Again:
" It fell a daie thei riden oute,
" The kinge and queene and all the *route*." MALONE.

[9] *No din but ſnores, the houſe about,*
Made louder by the o'er-fed breaſt—] So Virgil, ſpeaking of Rhamnes, who was killed in the midnight expedition of Niſus and Euryalus:
" Rhamnaten aggreditur, qui forte tapetibus altis
" Extructus, *toto proſtabat* pectore *ſomnum*." STEEVENS.

The quarto 1619, the folios, and Mr. Rowe, all read, o'er *the breaſt*. The true reading has been recovered from the firſt quarto. MALONE.

[10] ——'fore *the mouſe's hole;*] Old copy:
——————from *the mouſe's hole;*
which may perhaps mean—*at ſome little diſtance from the mouſe's*

And crickets ſing at th' oven's mouth,
As the blither for their drouth.[3]
Hymen hath brought the bride to bed,
Where, by the loſs of maidenhead,
A babe is moulded:[4]—Be attent,[5]
And time that is ſo brieſly ſpent,
With your fine fancies quaintly eche;[6]
What's dumb in ſhow, I'll plain with ſpeech.

hole. I believe, however, we ought to read—*'fore* the mouſe's hole. MALONE.

[3] *And crickets ſing at th' oven's mouth,*
As the blither for their drouth.] So, in *Cymbeline:*
" The *crickets ſing*, and man's o'erlabour'd ſenſe
" Repairs itſelf by reſt."
The old copy has—*Are* the blither, &c. The emendation was ſuggeſted by Mr. Steevens. Perhaps we ought to read:
" And crickets, *ſinging* at the oven's mouth,
" *Are* the blither for their drouth." MALONE.
This additional ſyllable would derange the meaſure.
STEEVENS.

[4] *Hymen hath* brought *the bride* to bed,
Where, by the loſs of maidenhead,
A babe is moulded:] So, in Twine's tranſlation: " The bride was *brought to bed*, and Apollonius tarried not long from her, where he accompliſhed the duties of marriage, and faire Lucina *conceived with childe the ſame night.*" STEEVENS.

[5] *Be* attent,] This adjective is again uſed in *Hamlet*, Act I. ſc. ii. MALONE.

[6] *With your fine fancies quaintly* eche;] i. e. eke out. So, in the Chorus to *King Henry V.* (firſt folio):
" ——————— ſtill be kind,
" And *eche* out our performance with your mind."
Again, in *The Merchant of Venice*, quarto, 1600, (Heyes's edition:)
" ————'tis to peeze the time,
" To *eek* it, and to draw it out in length." MALONE.

Dumb ſhow.

Enter PERICLES *and* SIMONIDES *at one door, with Attendants; a Meſſenger meets them, kneels, and gives* PERICLES *a letter.* PERICLES *ſhows it to* SIMONIDES; *the Lords kneel to the former.*[6] *Then enter* THAISA *with child, and* LYCHORIDA. SIMONIDES *ſhows his daughter the letter; ſhe rejoices: ſhe and* PERICLES *take leave of her father, and depart. Then* SIMONIDES, *&c. retire.*

GOW. By many a dearn and painful perch,[7]
Of Pericles the careful ſearch
By the four oppoſing coignes,[8]
Which the world together joins,

[6] ——*the Lords kneel to the former.*] The lords kneel to Pericles, becauſe they are now, for the firſt time informed by this letter, that he is king of Tyre. "No man," ſays Gower, in his *Confeſſio Amantis*,

"————knew the ſoth cas,
"But he hym ſelfe; what man he was."

By the death of Antiochus and his daughter, Pericles has alſo ſucceeded to the throne of Antioch, in conſequence of having rightly interpreted the riddle propoſed to him. MALONE.

[7] *By many a dearn and painful perch*, &c.] *Dearn* is *direful, diſmal.* See Skinner's *Etymol.* in v. *Dere.* The word is uſed by Spenſer, B. II. c. i. ſt. 55.—B. III. c. i. ſt. 14. The conſtruction is ſomewhat involved. *The careful ſearch of Pericles is made by many a dearn and painful perch, — by the four oppoſing coignes, which join the world together;—with all due diligence*, &c. MALONE.

Dearn ſignifies *lonely, ſolitary.* See note on *King Lear*, A& III. ſc. vii. A *perch* is a meaſure of five yards and a half. STEEVENS.

[8] *By the four oppoſing* coignes,] By the four oppoſite *corner-ſtones* that unite and bind together the great fabrick of the world. The word is again uſed by Shakſpeare in *Macbeth*:

"————No jutty, frieze,
"Buttreſs, or *coigne* of vantage, but this bird
"Hath made his pendant bed and procreant cradle."

Is made, with all due diligence,
That horſe, and ſail, and high expence,
Can ſtead the queſt.[9] At laſt from Tyre
(Fame anſwering the moſt ſtrong inquire,[9])
To the court of king Simonides
Are letters brought; the tenour theſe:
Antiochus and his daughter's dead;
The men of Tyrus, on the head
Of Helicanus would ſet on
The crown of Tyre, but he will none:
The mutiny there he haſtes t'appeaſe;[8]
Says to them, if king Pericles

In the paſſage before us, the author ſeems to have conſidered the world as a ſtupendous edifice, artificially conſtructed.—To ſeek a man in every *corner* of the *globe*, is ſtill common language.

All the ancient copies read:

By the four oppoſing crignes,

but there is no ſuch Engliſh word. For the ingenious emeodation inſerted in the text, which is produced by the change of a ſingle letter, the reader is indebted to Mr. Tyrwhitt. MALONE.

The word—*coign*, occurs alſo in *Coriolanus*:

"See you yond' *coign* o'the Capitol?" STEEVENS.

[9] *Can ſtead the queſt.*] i. e. help, befriend, or aſſiſt the ſearch. So, in *Meaſure for Meaſure*:

"—— can you ſo *ſtead* me,
"To bring me to the ſight of Iſabella?" STEEVENS.

[9] (*Fame anſwering the moſt ſtrong inquire,*)] The old copy reads—the moſt *ſtrange* inquire; but it ſurely was not ſtrange, that Pericles' ſubjects ſhould be ſolicitous to know what was become of him. We ſhould certainly read—the moſt *ſtrong* inquire;—this earneſt, anxious inquiry. The ſame miſtake has happened in *The Two Gentlemen of Verona*, folio, 1623:

"Whoſe weakneſs married to thy *ſtranger* ſtate—"

inſtead of *ſtronger*. The ſame miſtake has alſo happened in other places. MALONE.

[8] *The mutiny* &c.] Old copy:

The mutiny he there haſtes t'oppreſs;
Says to them, if king Pericles——:

Surely both ſenſe and rhyme direct us to read,

The mutiny there he haſtes t'appeaſe; &c. STEEVENS.

Come not, in twice ſix moons, home,
He obedient to their doom,[3]
Will take the crown. The ſum of this,
Brought hither to Pentapolis,
Y-raviſhed the regions round,[4]
And every one with claps 'gan ſound,
Our heir apparent is a king:
Who dream'd, who thought of ſuch a thing?
Brief, he muſt hence depart to Tyre:
His queen with child, makes her deſire
(Which who ſhall croſs?) along to go;
(Omit we all their dole and woe:)
Lychorida, her nurſe, ſhe takes,
And ſo to ſea. Their veſſel ſhakes

[3] *Come not,* &c] Old copy:

Come not home in twice ſix mooos,
He obedient to their dooms,——.

Moons and *dooms* are very miſerable rhymes; nor do I recollect that a plural of the ſubſtantive *doom* is ever uſed.—A ſlight tranſpoſition will remedy the preſent defect—

Come not, in twice ſix moons, home,
He obedient to their doom, &c. STEEVENS.

[4] Y-raviſhed *the regions round,*] From the falſe print of the firſt edition, *Iraniſhed*, the ſubſequent editors formed a ſtill more abſurd reading:

Iroov ſhed *the regions round,*——.

Mr. Steevens's ingenious emendation, to which I have paid due attention by inſerting it in the text, is ſtrongly confirmed by the following paſſage in Gower *De Confeſſione Amantis:*

" This tale after the kynge it had
" *Pentapolin all overſpred.*
" *There was no joye for to ſeche,*
" For every man it had in ſpeche,
" And ſaiden all of one accorde,
" *A worthy kynge ſhall ben our lorde.*
" That thought us firſt an heavines,
" Is ſhape us nowe to great gladneſs.
" *Thus goth the tydinge over all.*" MALONE.

On Neptune's billow; half the flood
Hath their keel cut;[5] but fortune's mood[6]
Varies again: the grizzled north
Diſgorges ſuch a tempeſt forth,
That, as a duck for life that dives,
So up and down the poor ſhip drives.
The lady ſhricks, and, well-a-near![7]
Doth fall in travail with her fear:[8]
And what enſues in this fell ſtorm,[9]
Shall, for itſelf, itſelf perform.
I nill relate;[*] action may
Conveniently the reſt convey:

[5] ——— *half the flood*
Hath their keel cut;] They have made half their voyage with a favourable wind. So, Gower:
" When thei were in the ſea *amid*,
" Out of the *north* thei ſee a cloude;
" The ſtorme aroſe, the wyndes loude
" Thei blewen many a dredeful blaſte,
" The welkin was all over-caſte." MALONE.

[6] ——— *but fortune's* mood —] The old copy reads—but fortune *mov'd*. MALONE.
Mov'd could never be deſigned as a rhyme to *flood*. I ſuppoſe we ſhould read—but fortune's *mood*, i. e. diſpoſition. So, in *The Comedy of Errors*;
" My wife is in a wayward *mood* to-day."
Again, in *All's well that ends well*:
" ——— muddied in *fortune's mood*." STEEVENS.

[7] ——— *well-a-near!*] This exclamation is equivalent to *well-a-day*, and is ſtill uſed in Yorkſhire, where I have often heard it. The gloſſary to the *Praiſe of Yorkſhire Ale*, 1697, ſays,—*well-a-nerin* is *lack-a-day*, or *alas, alas!* REED.

[8] ——— *and, well-a-near!*
Doth fall in travail with her fear:] So, in Twine's tranſlation: " Lucina, what with ſea-ſickneſſe, and fear of danger, fell in labour of a child," &c. STEEVENS.

[9] ——— *in this* fell *ſtorm.*] This is the reading of the earlieſt quarto. The folios and the modern editions have *ſelf* ſtorm. MALONE.

[*] *I nill relate;*] The *further* conſequences of this ſtorm I ſhall not deſcribe. MALONE.

Which might not what by me is told.[9]
In your imagination hold
This ſtage, the ſhip, upon whoſe deck
The ſea-toſt[2] prince[3] appears to ſpeak. [*Exit.*

SCENE I.

Enter PERICLES, *on a ſhip at ſea.*

PER. Thou God of this great vaſt, rebuke theſe ſurges,[4]
Which waſh both heaven and hell; and thou, that haſt

[9] *Which might not what by me is told.*] i. e. which might not *conveniently convey* what by me is told, &c. What enſues may conveniently be exhibited in action; but action could not well have diſplayed all the events that I have now related. MALONE.

[2] *In your imagination hold*
This ſtage, the ſhip, upon whoſe deck
The ſea-toſt &c.] It is clear from theſe lines, that when the play was originally performed, no attempt was made to exhibit either a ſea or a ſhip. The enſuing ſcene and ſome others muſt have ſuffered conſiderably in the repreſentation, from the poverty of the ſtage-apparatus in the time of our author. The old copy has—*ſeas toſt*. Mr. Rowe made the correction. MALONE.

[3] *The ſea-toſt* prince—] The old copy reads—the ſea-toſt *Pericles*. The tranſcriber perhaps miſtook the abbreviation of *Prince*, for that of *Pericles*, a triſyllable which our preſent metre refuſes to admit. STEEVENS.

[4] *Thou God of this great vaſt*, rebuke *theſe* ſurges,] The expreſſion is borrowed from the ſacred writings: "The *waters* flood above the mountains:—at thy *rebuke* they fled; at the voice of thy thunder they haſted away." It ſhould be remembered, that Pericles is here ſuppoſed to ſpeak from the deck of his ſhip. *Lychorida*, on whom he calls, in order to obtain ſome intelligence of his queen, is ſuppoſed to be beneath, in the cabin.—This great *vaſt*, is this *wide expanſe* See Vol X. p. 8, n. 4.

This ſpeech is exhibited in ſo ſtrange a form in the original, and all the ſubſequent editions, that I ſhall lay it before the reader,

Upon the winds command, bind them in braſs,
Having call'd them from the deep! O ſtill[5] thy
deafning,
Thy dreadful thunders; gently quench thy nimble,
Thy ſulphurous flaſhes!—O how, Lychorida,
How does my queen?—Thou ſtorm, thou! venomouſly
Wilt thou ſpit all thyſelf?[6]—The ſeeman's whiſtle

that he may be enabled to judge in what a corrupted ſtate this play has hitherto appeared, and be induced to treat the editor's imperfect attempts to reſtore it to integrity, with the more indulgence:

" The God of this great vaſt, rebuke theſe ſurges,
" Which waſh both heaven and hell; and thou that haſt
" Upon the windes commaund, bind them in braſſe;
" Having call'd them from the deepe, O ſtill
" Thy deafning dreadful thunders, gently quench
" Thy nimble ſulphirous flaſhes, O How Lychorida!
" How does my queene? then ſtorm venomouſly,
" Wilt thou ſpeat all thyſelf? the ſea-man's whiſtle,
" Is as a whiſper in the eares of death,
" Unheard Lychorida? Lucina oh!
" Divineſt patroneſs and my wife gentle
" To thoſe that cry by night, convey thy deitie
" Aboard our dauncing boat, make ſwift the pangues
" Of my queenes travayles? now Lychorida." MALONE.

[5] *Having call'd them from the deep! O ſtill* —] Perhaps a word was omitted at the preſs. We might read—

Having call'd them from th' enchafed deep, ——.

MALONE.

The preſent regulation of the lines, by the mere repetition of the pronouns *thy* and *thou*, renders, perhaps, any other inſertion needleſs. STEEVENS.

[6] ——— Thou *ſtorm, thou! venomouſly*
Wilt thou ſpit all thyſelf?] All the copies read—*Then* ſtorm, &c. which cannot be right, becauſe it renders the paſſage nonſenſe. The ſlight change that I have made, [*Thou* ſtorm] affords an eaſy ſenſe. MALONE.

Pericles, having called to Lychorida, without the power to make her hear on account of the tempeſt, at laſt with fruitleſs peeviſhneſs addreſſes himſelf to it—

" ——— Thou ſtorm, thou! venomouſly
" Wilt thou ſpit all thyſelf?"

Is as a whiſper in the ears of death,[7]
Unheard.—Lychorida!—Lucina, O
Divineſt patroneſs, and midwife,[8] gentle
To thoſe that cry by night, convey thy deity

Having indulged himſelf in this queſtion, he grows cooler, and obſerves that the very boatſwain's whiſtle has no more effect on the ſailors, than the voices of thoſe who ſpeak to the dead. He then repeats his enquiries to Lychorida, but receiving no anſwer, concludes with a prayer for his queen in her preſent dangerous condition.

Venomouſly is maliciouſly. Shakſpeare has ſomewhat of the ſame expreſſion in one of his hiſtorical plays:

" The watry kingdom, whoſe ambitious head
" *Spits* in the face of heaven,——."

Chapman likewiſe, in his verſion of the *Iliad*, ſays of the ſea that ſhe

" —— *ſpits* every way her foam." STEEVENS.

[7] *Is as a whiſper in the ears of death,*] In another place the poet ſuppoſes *death* to be awakened by the turbulence of the ſtorm:

" —— And in the viſitation of the winds,
" Who take the ruſhan billows by the top,
" Curling their monſtrous heads, and hanging them
" With *deafning* clamours in the ſlippery clouds,
" That with the hurly, *death itſelf awakes* —."

King Henry IV. Part II.
MALONE.

The image in the text might have been ſuggeſted by Sidney's *Arcadia*, Book II: " —— They could ſcarcely, when they directed, hear their own *whiſtle*; for the ſea ſtrave with the winds which ſhould be lowder, and the ſhrowds of the ſhip, with a ghaſtful noiſe to them that were in it, witneſſed that their ruine was the wager of the others' contention." STEEVENS.

[8] *Divineſt patroneſs, and* midwife, &c.] The quarto, 1609, and the ſubſequent copies, read—and *my wife*. Mr. Steevens's happy emendation, which I have inſerted in the text, is ſo clearly right, that it requires neither ſupport nor illuſtration. If it wanted the latter, Horace would furniſh it:

" Montium cuſtos nemorumque virgo,
" Quæ laborantes utero puellas
" Ter vocata audis, adimiſque leto,
" Diva triformis."

Again, in the *Andria* of Terence:

" Juno *Lucina*, fer opem; ſerva me, obſecro!" MALONE.

Aboard our dancing boat; make ſwift the pangs
Of myqueen's travails!—Now, Lychorida——

Enter LYCHORIDA, *with an infant.*

LYC. Here is a thing
Too young for ſuch a place, who if it had
Conceit,[9] would die as I am like to do.
Take in your arms this piece of your dead queen.
PER. How! how, Lychorida!
LYC. Patience, good ſir; do not aſſiſt the ſtorm,[a]
Here's all that is left living of your queen.—
A little daughter; for the ſake of it,
Be manly, and take comfort.
PER. O you gods!
Why do you make us love your goodly gifts,
And ſnatch them ſtraight away? We, here below,
Recall not what we give, and therein may
Vie honour with yourſelves.[3]

[9] —— *who if it had*
Conceit,] If it had *thought*. So, in *King Richard III*:
" There's ſome *conceit* or other likes him well,
" When that he bids good morrow with ſuch ſpirit."
MALONE.

[a] *Patience, good ſir; do not aſſiſt the ſtorm.*] Our author uſes the ſame expreſſion, on the ſame occaſion, in *The Tempeſt*:
" You mar our labour;—keep your cabins; *you do aſſiſt the ſtorm.*" MALONE.

[3] Vie *honour with yourſelves.*] Old copy— *Uſe* hooour &c. STEEVENS.

The meaning is ſufficiently clear.—*In this particular you might learn from us a more honourable conduct.*—But the expreſſion is ſo harſh, that I ſuſpect the paſſage to be corrupt. MALONE.

I ſuſpect the author wrote— *Vie* honoor, a phraſe much in uſe among Shakſpeare and his contemporaries. See Vol. IX. p. 279, n. 2. Mr. M. Maſon has offered the ſame conjecture. I read, however, for the ſake of meaſure,—your*ſelves*. STEEVENS.

The meaning is evidently this: " We poor mortals recal not

LYC. Patience, good ſir,
Even for this charge.
PER. Now, mild may be thy life!
For a more bluſt'rous birth had never babe:
Quiet and gentle thy conditions![4]
For thou'rt the rudeſieſt welcom'd[5] to this world,
That e'er was prince's child. Happy what follows!
Thou haſt as chiding a nativity,[6]
As fire, air, water, earth, and heaven can make,

what we give, and therefore in that reſpect we may conteod with you in honoor." I have therefore no doubt but we ought to read,

And therein may
Vie *honour with* &c.

The ſame expreſſioo occurs in the iotroduction to the fourth act, where Gower ſays,

" ——————————— ſo
" The dove of Paphos might with the crow
" *Vie* feathers white."

The trace of the letters io the words *vie* and uſe is nearly the ſame, eſpecially if we ſuppoſe that the *v.* was uſed inſtead of the *u.* vowel; which is frequently the caſe in the old editioos:

" Nature wants ſtuff,
" To *vie* ſtrange forms with faocy." *Antony and Cleopatra.*
M. MASON.

[4] *Quiet and gentle thy* conditions!] *Conditions* anciently meaot *qualities*; diſpoſitions of miod. So, in *Othello*:

" And theo of ſo gentle a *condition!*"

He is ſpeakiog of Deſdemona. Again, in *King Henry V*: "Our tongue is rough, coz, and my *condition* is not ſmooth."

"The late earl of Eſſex (ſays Sir Walter Raleigh) told queen Elizabeth that her *conditions* were as crooked as her carcaſe; — but it coſt him his head." See alſo Vol. XIII. p 494, o 5. MALONE.

[5] —— *welcom'd* —] Old copy — *welcome*. For this correctiou I am anſwerable. MALONE.

[6] —— *as* chiding *a nativity*,] i. e. as noiſy a one. So, in *A Midſummer Night's Dream*, Hippolyta ſpeaking of the clamour of the hounds:

" —— oever did I hear
" Such gallant *chiding*."

See note oo that paſſage, Vol. VII. p. 125. STEEVENS.

See Vol. XVI. p. 247, n. 3. MALONE.

To herald thee from the womb:[7] even at the firſt,
Thy loſs is more than can thy portage quit,[8]
With all thou canſt find here.—Now the good gods
Throw their beſt eyes upon it!

Enter two Sailors.

1. SAIL. What courage, ſir? God ſave you.
PER. Courage enough: I do not fear the flaw;[9]

[7] *To* herald *thee from the womb:* The old copy reads:

To harnld *thee from the womb:*——

For the emendation now made, the reader is indebted to Mr. Steevens. So, in *Macbeth:*

"——only to *herald* thee into his preſence,
"Not pay thee."

This word is in many ancient books written *hareld*, and *harauld*. So, in Ives's SELECT PAPERS *relative to Engliſh Antiquities*, quarto, 1773, p. 130: "——and before them kings of arms, *harolds*, and purſuyvauts."

Again, in *The Mirrour for Magiſtrates*, 1610:

"Truth is no *harauld* nor no ſophiſt, ſure."

See alſo Cowel's *Interpreter*, in v. Herald, Heralt, or *Harold*; which puts Mr. Steevens's emendation beyond a doubt.

MALONE.

So more appoſitely, in the Preface to *Certaine Secrete Wonders of Nature*, &c. 4to. bl. l. by Edward Fenton, 1569: "——the elementes have been *harolds*, trumpetters, miniſters, and executioners of the juſtice of heaven." STEEVENS.

[8] *Thy loſs is more than can thy* portage *quit,*] i. e. thou haſt already loſt more (by the death of thy mother) than thy ſafe arrival at the port of life can counterbalance, with all to boot that we can give thee. *Portage* is uſed for gate or entrance in one of Shakſpeare's hiſtorical plays. STEEVENS.

Portage is uſed in *King Henry V.* where it ſignifies an open ſpace:

"Let it [*the eye*] pry through the *portage* of the head."

Portage is an old word ſignifying a toll or impoſt, but it will not commodiouſly apply to the preſent paſſage. Perhaps, however, Pericles means to ſay, you have loſt more than the *payment* made to me by your birth, together with all that you may hereafter acquire, can countervail. MALONE.

[9] ——*I do not fear the* flaw;] i. e. the blaſt. See *Hamlet*, Act V. ſc. i. MALONE.

It hath done to me the worſt.[9] Yet, for the love
Of this poor infant, this freſh-new ſea-farer,[8]
I would, it would be quiet.

1. SAIL. Slack the bolins there;[3] thou wilt not, wilt thou? Blow and ſplit thyſelf.[4]

2. SAIL. But ſea-room, an the brine and cloudy billow kiſs the moon, I care not.[5]

1. SAIL. Sir, your queen muſt overboard; the ſea works high, the wind is loud, and will not lie till the ſhip be clear'd of the dead.[6]

[9] *It hath done to me the worſt.*] So, in the *Confeſſio Amantis*:

" ——————a wife!
" My joye, my luſt, and my deſyre,
" My welth and my recoverire!
" Why ſhall I live, and thou ſhalt die?
" *Ha, thou fortune, I thee defie,*
" *Now haſt thou do to me thy worſt*;
" A herte! why ne wilt thou berſt?" MALONE.

[8] —— *this* freſh-new *ſea-farer,*] We meet a ſimilar compound epithet in *King Richard III*:

" Your *fire-new* ſtamp of honour is ſcarce current."

MALONE.

[3] *Slack the* bolins *there*] *Bowlines* are ropes by which the ſails of a ſhip are governed when the wind is unfavourable. They are ſlackened when it is high. This term occurs again in *The Two Noble Kinſmen*:

" ——————the wind is fair,
" Top the *bowling*."

They who wiſh for more particular information concerning *bolings*, may find it in *Smith's Sea-Grammar*, 4to. 1627, p. 23.

STEEVENS.

[4] 1. Sai. —— *Blow and ſplit thyſelf.*
2. Sai. *But ſea-room*, &c.] So, in *The Tempeſt*:
" *Blow* till thou *burſt thy wind*, if *room enough*."

MALONE.

[5] —— *an the brine and cloudy billow kiſs the moon, I care not.*] So, in *The Winter's Tale*: " Now the *ſhip* boring the *moon* with her main-maſt." *An* is uſed here, as in many other places, for *if*, or *though*. MALONE.

[6] —— *till the ſhip be clear'd of the dead.*] So, in Twine's tranſ-

PER. That's your ſuperſtition.

1. SAIL. Pardon us, ſir; with us at ſea it ſtill hath been obſerved; and we are ſtrong in earneſt.[2] Therefore briefly yield her; for ſhe muſt overboard ſtraight.[3]

PER. Be it as you think meet.—Moſt wretched queen!

LYC. Here ſhe lies, ſir.

PER. A terrible child-bed haſt thou had, my dear;
No light, no fire: the unfriendly elements
Forgot thee utterly; nor have I time
To give thee hallow'd to thy grave,[4] but ſtraight
Muſt caſt thee, ſcarcely coffin'd, in the ooze;[5]

lation: "My lord, plucke up your hearte, aod be of good cheere, and conſider, I pray you, *that the ſhip may not abide to carry the dead carkas, and therefore commaund it to be caſt into the ſea*, that we may the better eſcape." STEEVENS.

[2] ——*ſtrong in* earneſt.] Old copy—ſtroog in *eaſtern*. STEEVENS.

I have oo doubt that this paſſage is corrupt, bot koow not how to ameod it. MALONE.

I read, with Mr. M. Maſoo, (tranſpoſing only the letters of the original word,)—ſtrong io *earneſt*. So, io *Cymbeline*, we have—"ſtrong in appetite." STEEVENS.

[3] ——*for ſhe muſt overboard ſtraight.*] Theſe words are io the old copy, by ao evident miſtake, given to *Pericles*. MALONE.

[4] *To give thee hallow'd to thy grave,*] The old Shepherd, in *The Winter's Tale*, expreſſes the ſame apprehenſion concerning the want of ſepulchral rites, and that he ſhall be buried

"—— where oo prieſt ſhovels in duſt." MALONE.

[5] *Muſt caſt thee, ſcarcely coffin'd, in* the ooze;] The defect both of metre and ſenſe ſhews that this lioe, as it appears io the old copy, is corrupted. It reads:

Muſt caſt thee, ſcarcely coffin'd, in oare. MALONE.

I believe we ſhould read, with that violeoce which a copy ſo much corrupted will ſometimes force upon us,

Muſt caſt thee, ſcarcely coffin'd in the ooze,
Where, &c.

Where, for a monument upon thy bones,
And aye-remaining lamps,[3] the belching whale,[4]

Shakſpeare, in *The Tempeſt*, has the ſame word on the ſame occaſion:

" My ſon i' *the ooze* is bedded."

Again, *ibidem:*

" ——— I wiſh
" Myſelf were mudded in that *oozy* bed,
" Where my ſon lies."

Again, in Shakſpeare's *Lover's Complaint:*

" Of ſolded ſchedules had ſhe many a one,
" Which ſhe perus'd, ſigh'd, tore, and gave the *flood*,
" Bidding them find their *ſepulchres in mud.*" MALONE.

[3] And aye-*remaining lamps*, &c.] Old copies:
The air-*remaining lamps*,——. STEEVENS.

Air-remaining, if it be right, muſt mean *air-hung*, ſuſpended for ever in the air. So, (as Mr. Steevens obſerves to me,) in Shakſpeare's 21ſt Sonnet:

" ——*thoſe* gold *candles fix'd in heaven's air.*"

In *King Richard II. right-drawn* ſword is uſed for a ſword drawn in a juſt cauſe, and in *Macbeth* we meet with *air-drawn* dagger. Perhaps, however, the author wrote—*aye*-remaining. Thus, in *Othello:*

" Witneſs, you *ever*-burning lights above,—."

Again, in *Troilus and Creſſida:*

" To feed for *aye her lamp*, and flames of love."

MALONE.

The propriety of the emendation ſuggeſted by Mr. Malone, will be increaſed, if we recur to our author's leading thought, which is founded on the cuſtoms obſerved in the pomp of ancient ſepulture. Within old monuments and receptacles for the dead, perpetual (i. e. *aye-remaining*) lamps were ſuppoſed to be lighted up. Thus, Pope, in his *Eloiſa:*

" Ah hopeleſs, *laſting* flames, like thoſe that burn
" To light the dead, and warm th' unfruitful urn!"

I would however read:

And *aye-remaining lamps*, &c.

Inſtead *of a monument erected above thy bones*, AND *perpetual lamps to burn near them, the ſpouting whale ſhall oppreſs thee with his weight, and the maſs of waters ſhall roll with loud heavy murmurs over thy head.* STEEVENS.

And humming water muſt o'erwhelm thy corpſe,[3]
Lying with ſimple ſhells. Lychorida,
Bid Neſtor bring me ſpices, ink and paper,[6]
My caſket and my jewels; and bid Nicander
Bring me the ſattin coffer:[7] lay the babe

Hudibras has the ſame alluſion:

" Love in your heart as idly burns
" As fire in antique Roman urns,
" To warm the dead, and vainly light
" Thoſe only that ſee nothing by't." REED.

[4] —— *the* belching whale,] So, in *Troilus and Creſſida*:

" —— like ſcaled ſculls
" Before the *belching whale*." MALONE.

[5] *And humming water muſt o'erwhelm thy corpſe,*] Milton perhaps had this verſe in his head, when he wrote,

" Where thou perhaps under the *humming* tide
" Viſit'ſt" &c. *Lycidas*, v. 157.

He afterward changed *humming* to *whelming*. HOLT WHITE.

[6] —— *ink and* paper,] This is the reading of the ſecond quarto. The firſt has *taper*. MALONE.

[7] *Bring me the ſattin* coffer:] The old copies have—*coffin*. It ſeems ſomewhat extraordinary that Pericles ſhould have carried a coffin to ſea with him. We ought, I think, to read, as I have printed,—*coffer*. MALONE.

Sattin coffer is moſt probably the true reading. So, in a ſubſequent ſcene:

" Madam, this letter, and ſome certain jewels,
" Lay with you in your *coffers*."

Our ancient *coffers* were often adorned on the inſide with ſuch coſtly materials. A relation of mine has a trunk which formerly belonged to Katharine Howard when queen, and it is lined throughout with roſe-coloured *ſattin*, moſt elaborately quilted.

By the *ſattin coffer*, however, may be only meant the coffer employed to contain *ſattins* and other rich materials for dreſs. Thus we name a *tea-cheſt*, &c. from their contents.

Pericles, however, does not mean to bury his queen in this *ſattin coffer*, but to take from thence the *cloth of ſtate* in which it ſeems ſhe was afterwards *ſhrouded*. It appears likewiſe that her body was found in the cheſt *caulk'd* and *bitum'd* by the ſailors.

So, in Twine's tranſlation: " —— a large *cheſt*,—and we will ſeare it all ouer within with pitch and rozen melted together &c.—

Upon the pillow; hie thee, whiles I ſay
A prieſtly farewell to her: ſuddenly, woman.
[*Exit* LYCHORIDA.

2. SAIL. Sir we have a cheſt beneath the hatches, caulk'd and bituined ready.

PER. I thank thee. Mariner, ſay what coaſt is this?

2. SAIL. We are near Tharſus.

PER. Thither, gentle mariner,
Alter thy courſe for Tyre.[8] When can'ſt thou reach it?

2. SAIL. By break of day, if the wind ceaſe.

PER. O make for Tharſus.
There will I viſit Cleon, for the babe
Cannot hold out to Tyrus: there I'll leave it
At careful nurſing. Go thy ways, good mariner;
I'll bring the body preſently. [*Exeunt.*

Then tooke they the body of the faire lady Lucina, and arrayed her in princely apparell, and laid her into the *cheſt*" &c.
STEEVENS.

[8] *Alter thy courſe for Tyre.*] Change thy courſe, which is now *for Tyre*, and go to *Tharſus*. MALONE.

SCENE II.

Epheſus. *A Room in* Cerimon's *Houſe.*

Enter CERIMON,[3] *a* Servant, *and ſome perſons who have been ſhipwrecked.*

CER. Philemon, ho!

Enter PHILEMON.

PHIL. Doth my lord call?
CER. Get fire and meat for theſe poor men;
It has been a turbulent and ſtormy night.
SERV. I have been in many; but ſuch a night as this,
Till now, I ne'er endur'd.[4]

[3] ——*Cerimon,*] In Twine's tranſlation he is called—a *Phyſician* Our author has made a Lord of him. STEEVENS.

[4] *I have been in many; but ſuch a night as this,*
Till now, I ne'er endur'd.] So, in *Macbeth:*
"Threeſcore and ten I can remember well,
"Within the volume of which time I have ſeen
"Hours dreadful, and things ſtrange; but this ſore night
"Hath trifled former knowings."
Again, in *King Lear:*
"——— Since I was man,
"Such ſheets of fire, ſuch burſts of horrid thunder,
"Such groans of roaring wind and rain, I never
"Remember to have heard."
Again, in *Julius Cæſar:*
"I have ſeen tempeſts, when the ſcolding winds
"Have riv'd the knotty oaks, and I have ſeen
"The ambitious ocean ſwell and rage and foam,
"To be exalted with the threat'ning clouds;
"But never till to-night, never till now,
"Did I go through a tempeſt dropping fire." MALONE.

CER. Your maſter will be dead ere you return;
There's nothing can be miniſter'd to nature,
That can recover him. Give this to the 'pothecary,[2]
And tell me how it works. [*To* PHILEMON.

[*Exeunt* PHILEMON, Servant, *and thoſe who had been ſhipwrecked.*

Enter two Gentlemen.

1. GENT. Good morrow, ſir.
2. GENT. Good morrow to your lordſhip.
CER. Gentlemen,
Why do you ſtir ſo early?
1. GENT. Sir,
Our lodgings, ſtanding bleak upon the ſea,
Shook, as the earth did quake;[3]
The very principals did ſeem to rend,
And all to topple:[4] pure ſurprize and fear
Made me to quit the houſe.

[2] —— *Give this to the 'pothecary,*] The recipe that Cerimon ſends to the apothecary, we muſt ſuppoſe, is intended either for the poor men already mentioned, or for ſome of his other patients.—The preceding words ſhew that it cannot be deſigned for the maſter of the ſervant introduced here. MALONE.

Perhaps this circumſtance was introduced for no other reaſon than to mark more ſtrongly the extenſive benevolence of Cerimon. For the poor men who have juſt left the ſtage, kitcheo phyſick only was deſigned. STEEVENS.

[3] *Shook, as the earth did quake;*] So, in *Macbeth:*

" ——————the obſcure bird
" Clamour'd the live-long night: ſome ſay, *the earth*
" *Was feverous, and did ſhake.*"

Again, in *Coriolanus:*

" ——————— as if the world
" Was feverous, and did tremble." MALONE.

[4] *The very* principals *did ſeem to rend,*
And all to topple:] The *principals* are the ſtrongeſt rafters in

2. GENT. That is the cauſe we trouble you ſo early;
'Tis not our huſbandry.[5]

CER. O, you ſay well.

1. GENT. But I much marvel that your lordſhip, having
Rich tire about you,[6] ſhould at theſe early hours

the roof of a building. The ſecond quarto, which is followed by the modern copies, reads corruptly—*principles*. If the ſpeaker had been apprehenſive of a general diſſolution of nature, (which we muſt underſtand, if we read *principles*,) he did not need to leave his houſe: he would have been in as much danger without, as within.

All to is an augmentative often uſed by our ancient writers. It occurs frequently in the *Confeſſio Amantis*. The word *topple*, which means *tumble*, is again uſed by Shakſpeare in *Macbeth*, and applied to buildings:

"Though caſtles *topple* on their warders' heads."

Again, in *King Henry IV.* Part I:

"Shakes the old beldame earth, and *topples* down
"Steeples and moſs-grown towers." MALONE.

I believe this only means, *and every thing to tumble down*.
M. MASON.

[5] *'Tis not our* huſbandry.] *Huſbandry* here ſignifies economical prudence. So, in *King Henry V.*:

"For our bad neighbours make us *early ſtirrers*,
"Which is both healthful and good *huſbandry*."

See alſo *Hamlet*, Act I. ſc. iii. MALONE.

[6] Rich tire *about you*, &c.] Thus the quarto, 1609; but the ſenſe of the paſſage is not ſufficiently clear. The gentlemen roſe early, becauſe they were but in lodgings which ſtood expoſed near the ſea. They wonder, however, to find lord Cerimon ſtirring, becauſe he had *rich tire about him*; meaning perhaps a bed more richly and comfortably furniſhed, where he could have ſlept warm and ſecure in defiance of the tempeſt. The reaſoning of theſe gentlemen ſhould rather have led them to ſay—*ſuch towers* about you; i. e. a houſe or caſtle that could ſafely reſiſt the aſſaults of weather. They left their manſion becauſe they were no longer ſecure if they remained in it, and naturally wonder why he ſhould have quitted his, who had no ſuch apparent reaſon for deſerting it and riſing early. STEEVENS.

Shake off the golden ſlumber of repoſe.
It is moſt ſtrange,
Nature ſhould be ſo converſant with pain,
Being thereto not compell'd.
CER. I held it ever,
Virtue and cunning[7] were endowments greater
Than nobleneſs and riches: careleſs heirs
May the two latter darken and expend;
But immortality attends the former,
Making a man a god. 'Tis known, I ever
Have ſtudied phyſick, through which ſecret art,
By turning o'er authorities, I have
(Together with my practice,) made familiar
To me and to my aid, the bleſt infuſions
That dwell in vegetives, in metals, ſtones;[8]
And I can ſpeak of the diſturbances
That nature works, and of her cures; which gives me
A more content in courſe of true delight
Than to be thirſty after tottering honour,
Or tie my treaſure up in ſilken bags,[9]
To pleaſe the fool and death.[1]

[7] *Virtue and* cunning—] *Cunning* means here *knowledge*. MALONE.

So, in *Jeremiah*, ix. 17: "Send for *cunning* women that they may come." Again, in *Romeo and Juliet*:

"Sirrah, go hire me twenty *cunning* cooks." STEEVENS.

[8] ——— *the bleſt infuſions*
That dwell in vegetives, in metals, ſtones;] So, in *Romeo and Juliet*:

"O, mickle is the powerful grace that lies
"In plants, herbs, ſtones, and their true qualities."
STEEVENS.

[9] *Or tie my* treaſure *up in ſilken bags,*] The old copy reads:
Or tie my pleaſure *up* &c.
Let the critick who can explain this reading of the quarto, diſplace my emendation. STEEVENS.

[1] *To pleaſe the* fool *and* death. The *Fool* and *Death* were prin-

2. GENT. Your honour has through Epheſus pour'd forth

cipal perſonages in the old moralities. They are mentioned by our author in *Meaſure for Meaſure*:

" —— merely thou art *death's fool*," &c. MALONE.

Mr. Malone (as I had been) is on this occaſion miſled by a poſitive and hitherto uncontradicted aſſertion of Dr. Warburton. But I now think myſelf authoriſed to declare, on the ſtrength of long and repeated enquiries, urged by numerous friends as well as myſelf, that no *Morality* in which *Death* and the *Fool* were agents, ever exiſted among the early French, Engliſh, or Italian ſtage-repreſentations.

I have ſeen, indeed, (though preſent means of reference to it are beyond my reach,) an old Flemiſh print in which *Death* is exhibited in the act of plundering a miſer of his bags, and the *Fool* (diſcriminated by his bauble, &c.) is ſtanding behind, and grinning at the proceſs.

The following intelligence on the ſame ſubject, though it applies more immediately to the alluſion in *Meaſure for Meaſure*, and has occurred too late to ſtand in its proper place, may here, without any glaring impropriety, be introduced:

" —— Merely, thou art *death's fool*;
" For him thou labour'ſt by thy flight to ſhun,
" And yet run'ſt towards him ſtill."

It was in a comment on theſe lines that Dr. Warburton's *gratis dictum* concerning the *Fool* and *Death*, made its firſt appearance.

The ſubſequent *notitiæ* are derived from two different gentlemen, whoſe reports reflect a light on each other.

Mr. Douce, to whom our readers are indebted for ſeveral happy illuſtrations of Shakſpeare, aſſures me, that ſome years ago, at a fair in a large market town, he obſerved a ſolitary figure ſitting in a booth, and appareotly exhauſted with fatigue. This perſonage was habited in a cloſe black veſt, painted over with bones, in imitation of a ſkeleton. But my informant being then very young, and wholly uninitiated in theatrical antiquities, made no enquiry concerning ſo whimſical a phænomenon. Indeed, but for what follows, I might have been induced to ſuppoſe that the object he ſaw, was nothing more or leſs than the hero of a well known pantomime, entitled *Harlequin Skeleton*.

This circumſtance, however, having accidentally reached the ears of a venerable clergyman who is now more than eighty years of age, he told me that he very well remembered to have met with ſuch another figure, above fifty years ago, at Saliſbury. Being there during the time of ſome publick meeting, he happened to

Your charity, and hundreds call themſelves

call on a ſurgeon at the very inſtant when the repreſentative of *Death* was brought in to be let blood on account of a tumble he had had on the ſtage, while in purſuit of his antagoniſt, a *Merry Andrew*, who very anxiouſly attended him (dreſſed alſo in character) to the phlebotomiſt's houſe. The ſame gentleman's curioſity a few days afterwards, prevailed on him to be a ſpectator of the dance in which our emblem of mortality was a performer. This dance, he ſays, entirely conſiſted of *Death's* contrivances to ſurprize the *Merry Andrew*, and of the *Merry Andrew's* efforts to elude the ſtratagems of *Death*, by whom at laſt he was overpowered; his *finale* being attended with ſuch circumſtances as mark the exit of the Dragon of Wantley.

What Dr. Warburton therefore has aſſerted of the drama, is only known to be true of the dance; and the ſubject under conſideration was certainly more adapted to the latter than the former, agility and grimace, rather than dialogue, being neceſſary to its exhibition. They who ſeek after the laſt lingering remains of ancient modes of amuſement, will rather trace them with ſucceſs in the country, than in the neighbourhood of London, from whence even *Punch*, the legitimate and undoubted ſucceſſor of the old *Vice*, is almoſt baniſhed.

It ſhould ſeem, that the general idea of this ſerio-comick *pas-de-deux* had been borrowed from the ancient Dance of *Machabre*, commonly called *The Dance of Death*, a groteſque ornament of cloiſters, both here and in foreign parts. The aforeſaid combination of figures, though erroneouſly aſcribed to Hans Holbein, was certainly of an origin more remote than the time in which that eminent painter is known to have flouriſhed. STEEVENS.

Although the ſubject before us was certainly borrowed from the ancient *Dance of Macaber*, which I conceive to have been acted in churches, (but in a perfectly ſerious and moral way,) it receives a completer illuſtration from an old initial letter belonging to a ſet of them in my poſſeſſion, on which is a dance of Death, infinitely more beautiful in point of deſign than even the celebrated one cut in wood and likewiſe aſcribed to the graver of Holbein. In this letter, the *Fool* is engaged in a very ſtout combat with his adverſary, and is actually buffeting him with a bladder filled with peas or ſmall pebbles, an inſtrument yet in faſhion among Merry Andrews. It is almoſt unneceſſary to add that theſe initials are of foreign workmanſhip; and the inference is, that ſuch farces were common upon the continent, and are here alluded to by the artiſt. I ſhould not omit to mention, that the letter in queſtion has been rudely copied in an edition of *Stowe's Survey of London*. DOUCE.

Your creatures, who by you have been reſtor'd:
And not your knowledge, perſonal pain, but even
Your purſe, ſtill open, hath built lord Cerimon
Such ſtrong renown as time ſhall never——

Enter two Servants *with a cheſt.*

SERV. So; liſt there.
CER. What is that?
SERV. Sir, even now
Did the ſea toſs upon our ſhore this cheſt;
'Tis of ſome wreck.
CER. Set 't down, let's look on it.
2. GENT. 'Tis like a coffin, ſir.
CER. Whate'er it be,
'Tis wondrous heavy. Wrench it open ſtraight;
If the ſea's ſtomach be o'ercharg'd with gold,[2]
It is a good conſtraint of fortune, that
It belches upon us.[3]
2. GENT. 'Tis ſo, my lord.
CER. How cloſe 'tis caulk'd and bitum'd![4]—
Did the ſea caſt it up?

[2] *If the ſea's ſtomach be* o'ercharg'd *with gold*, &c.] This indelicate alluſion has already occurred in the ſcene between Pericles and the Fiſhermen, and may alſo be found in *King Richard III:*

" Whom their *o'ercloyed* country vomits forth,——."

STEEVENS.

[3] *It is a good conſtraint of fortune, that*
It belches *upon us.*] This ſingular expreſſion is again applied by our author to the ſea, in *The Tempeſt:*

" You are three men of ſin, whom deſtiny
" (That hath to inſtrument this lower world,
" And what is in't,) the never-ſurfeited *ſea*
" Hath cauſed to *belch up!*" MALONE.

[4] *How cloſe 'tis caulk'd* and bitum'd!] *Bottom'd*, which is the

SERV. I never ſaw ſo huge a billow, ſir,
As toſs'd it upon ſhore.
CER. Come, wrench it open;
Soft, ſoft!—it ſmells moſt ſweetly in my ſenſe.
2. GENT. A delicate odour.
CER. As ever hit my noſtril;[5] ſo,—up with it.
O you moſt potent gods! what's here? a corſe!
1. GENT. Moſt ſtrange!
CER. Shrouded in cloth of ſtate; balm'd and entreaſur'd
With bags of ſpices full! A paſſport too!
Apollo, perfect me i'the characters![6]
[*Unfolds a ſcroll.*
Here I give to underſtand, [Reads.
(*If e'er this coffin drive a-land,*[7])
I, king Pericles, have loſt
This queen, worth all our mundane coſt.[8]
Who finds her, give her burying,
She was the daughter of a king:[9]

reading of all the copies, is evidently a corruption. We had before:

"Sir, we have a cheſt beneath the hatches, caulk'd and *bitum'd* ready." MALONE.

[5] *As ever hit my noſtril;*] So, in *The Merry Wives of Windſor*: "——as ever offended noſtril." STEEVENS.

[6] ——*Apollo, perfect me i'the characters!*] Cerimon, having made phyſick his peculiar ſtudy, would naturally, in any emergency invoke Apollo. On the preſent occaſion, however, he addreſſes him as the patron of learning. MALONE.

[7] (*If e'er this coffin drive* a-land,) [This uncommon phraſe is repeatedly uſed in Twine's tranſlation: "Then give thanks unto God, who in my flight hath brought me *a-land* into your coaſtes." Again: "——certayne pyrats which were come *a-land*."

STEEVENS.

[8] ——*mundane*—] i. e. worldly. MALONE.

[9] *Who finds her, give her burying,*
She was the daughter of a king;] The author had, perhaps, the

Beſides this treaſure for a fee,
The gods requite his charity!

If thou liv'ſt, Pericles, thou haſt a heart
That even cracks for woe![2]—This chanc'd to-night.

2. GENT. Moſt likely, ſir.

CER. Nay, certainly to-night;
For look, how freſh ſhe looks!—They were too rough,
That threw her in the ſea. Make fire within;
Fetch hither all the boxes in my cloſet.
Death may uſurp on nature many hours,
And yet the fire of life kindle again
The overpreſſed ſpirits. I have heard[3]
Of an Egyptian, had nine hours lien dead,[4]
By good appliance was recovered.

ſacred writings in his thoughts: "Go ſee oow this curſed woman and *bury her; for ſhe is a king's daughter.*" 2 Kings, ix. 36. MALONE.

The followiog, in Twine's tranſlation, are the firſt words of Lucina oo her recovery: "—— touch me not otherwiſe than thou oughteſt to doe, for *I am a king's daughter* and the wife of a king." STEEVENS.

[2] —— *thou haſt a heart*
That even cracks *for woe!*] So, in *Hamlet:*
"Now *cracks* a noble heart."
Even is the reading of the ſecood quarto. The firſt has *ever.* MALONE.

[3] —— *I* have *heard*—] For the ioſertion of the word *have*, which both the metre and the ſeoſe require, I am reſponſible. MALONE.

[4] —— *nine hours* lien *dead,*] So, in the lxviiith Pſalm:
"—— though ye have *lien* among the pots—." STEEVENS.

Enter a Servant, *with boxes, napkins, and fire.*

Well ſaid, well ſaid; the fire and the cloths.[5]—
The rough and woful muſick that we have,
Cauſe it to ſound, 'beſeech you.[6]
The vial once more; —How thou ſtirr'ſt, thou block?—
The muſick there.[7]—I pray you, give her air:—

[5] Well ſaid, well ſaid; *the fire and the cloths.*] So, on a ſimilar occaſion, in *Othello*, Act V. ſc. i:

" ——— O, a chair, a chair! —
" —— *O, that's well ſaid*, the chair; —
" Some good man bear him carefully from hence."

MALONE.

[6] *The rough and woful muſick that we have,*
Cauſe it to ſound, 'beſeech you.] Paulina in like manner in *The Winter's Tale*, when ſhe pretends to bring Hermione to life, orders muſick to be played, to awake her from her trance. So alſo the phyſician in *King Lear*, when the king is about to awake from the ſleep he had fallen into, after his frenzy:

" Pleaſe you draw near; — *Louder the muſick there!*"

MALONE.

[7] *The* vial *once more: — How thou ſtirr'ſt, thou block? —*
The muſick there.] The firſt quarto reads, — the *viol* once more. The ſecond and the ſubſequent editions — the *vial*. If the firſt be right, Cerimon muſt be ſuppoſed to repeat his orders that they ſhould again ſound their *rough and woeful muſick*. So, in *Twelfth Night*:

" That *ſtrain again!*"

The word *viol* has occurred before in this play in the ſenſe of *violin*. I think, however, the reading of the ſecond quarto is right. Cerimon, in order to revive the queen, firſt commands loud muſick to be played, and then a ſecond time adminiſters ſome cordial to her, which we may ſuppoſe had been before adminiſtered to her when his ſervants entered with the napkins, &c. See *Confeſſio Amantis*, p. 280:

" —— this worthie kinges wife
" Hoeſtlie thei tokeo oute,
" And maden fyres all aboute;
" Thei leied hir oo a couche ſofte,
" And with a ſhete warmed ofte

Gentlemen,
This queen will live: nature awakes; a warmth
Breathes out of her;[8] ſhe hath not been entranc'd
Above five hours. See, how ſhe 'gins to blow
Into life's flower again!

1. GENT. The heavens, ſir,
Through you, increaſe our wonder, and ſet up
Your fame for ever.

CER. She is alive; behold,
Her eyelids, caſes to thoſe heavenly jewels[9]
Which Pericles hath loſt,

" Hir colde breſte begin to heate,
" Hir herte alſo to ſlacke and beate.
" This maiſter hath hir every joyote
" With certein oyle and balſam anoynte,
" *And put a licour in hir mouthe*
" Whiche is to few clerkes couthe."

Little weight is to be laid on the ſpelling of the firſt quarto, for *viol* was formerly ſpelt *viot*. In the quarto edition of *K. Richard II.* 1615:

" Edward's ſeven ſons, whereof thyſelf art one,
" Were ſeven *viols* of his ſacred blood."

Again, in the folio, 1623, *ibidem*:

" One *vial* full of Edward's ſacred blood."

Again, in *The Tragical Hiſtory of Romeus and Juliet*, 1562:

" She poured forth into the *vyall* of the fryer
" Water — —." MALONE.

[8] —— *a warmth*
Breathes *out of her;*] The old copies read—a warmth *breath* out of her. The correction was ſuggeſted by Mr. Steevens. The ſecond quarto, and the modern editions, read unintelligibly,
Nature awakes a warm breath *out of her*. MALONE.

In Twine's tranſlation it is to Cerimon's pupil Machaon, and not to Cerimon himſelf, that the lady is indebted for her recovery: " —— he pulled the clothes from the ladies boſome, and powred forth the ointment, and beſtowing it abroad with his hand perceived ſome *warmth* in her breaſt, and that there was life in her body. —— Then went Machaon unto his maſter Cerimoo, and ſaide: The woman whom thou thinkeſt to be deade is alive," &c.
STEEVENS.

[9] —— caſes *to thoſe heavenly jewels* —] The ſame expreſſion occurs in *The Winter's Tale*:

Begin to part their fringes of bright gold;[2]
The diamonds of a moſt praiſed water
Appear, to make the world twice rich. O live,
And make us weep to hear your fate, fair creature,
Rare as you ſeem to be! [*She moves.*

THAI. O dear Diana,
Where am I? Where's my lord? What world is this?[3]

2. GENT. Is not this ſtrange?

1. GENT. Moſt rare.

CER. Huſh, gentle neighbours;
Lend me your hands: to the next chamber bear her.[4]

[1] "—— they ſeem'd almoſt, with ſtaring on one another, to tear *the caſes* of their eyes." MALONE.

Her eyelids, caſes to thoſe heavenly jewels —] So, in Sidney's *Arcadia*, Book III: "Her faire *lids*, then hiding her faire eyes, ſeemed unto him ſweet *boxes*, rich in themſelves, but containing in them far richer *jewels*." STEEVENS.

[2] *Begin to part their fringes of bright gold;*] So, in *The Tempeſt*:

"The *fringed curtains* of thine *eye* advance,
"And ſay what thou ſeeſt yond?" MALONE.

[3] —— *What world is this?*] So, in the *Confeſſio Amantis*:

"And ſi ſt hir eyen up the caſte,
"And whan ſhe more of ſtrength caught,
"Hir armes both forth ſhe ſtraughte:
"Helde up hir honde and piteouſlie
"She ſpake, and ſaid, *where am I?*
"*Where is my lorde? What worlde is this?*
"As ſhe that wote not howe it is." MALONE.

[4] *Huſh, gentle neighbours;*—
——*to the next chamber bear her.*] Thus, in Twine's tranſlation: "And when he had ſo ſaide, he tooke the body reverently in his armes, and *bare it unto his owne chamber*," &c. STEEVENS.

So, in *King Henry IV.* Part II:

"I pray you, take me up, and *bear me hence*
"*Into another chamber: ſoftly*, pray;
"Let there be no noiſe made, *my gentle friends*,
"Unleſs ſome dull and favourable hand
"Will whiſper muſick to my weatied ſpirit." MALONE.

Get linen; now this matter muſt be look'd to,
For her relapſe is mortal. Come, come, come;
And Æſculapius guide us!

Exeunt, carrying THAISA *away.*

SCENE III.

Tharſus. *A Room in* Cleon's *Houſe.*

Enter PERICLES, CLEON, DIONYZA, LYCHORIDA, *and* MARINA.

PER. Moſt honour'd Cleon I muſt needs be gone;
My twelve months are expir'd, and Tyrus ſtands
In a litigious peace. You, and your lady,
Take from my heart all thankfulneſs! The gods
Make up the reſt upon you!

CLE. Your ſhafts of fortune, though they hurt you mortally.[5]
Yet glance full wand'ringly on us.[6]

[5] —— *though they* hurt *you mortally,*] Firſt quarto—*haunt.* The folios and the modern editions read—*hate.* MALONE.

[6] *Your* ſhafts *of fortune, though they* hurt *you mortally,*
Yet glance full wand'ringly *on us.*] Old copy:
Your ſhakes *of fortune, though they* haunt *you mortally,*
Yet glance full wond'ringly on us.
I read (as in the text):
Your ſhafts *of fortune, though they* hurt *you mortally,*
Yet glance full wand'ringly &c.
Thus, Tully, in one of his Familiar Epiſtles: "——omnibus *telis fortunæ* propoſita ſit vita noſtra." Again, Shakſpeare in his *Othello:*
"——The ſhot of accident, or *dart* of *chance*——."
Again, in *Hamlet:*
"The ſlings and *arrows* of outrageous *fortune.*"
Again, in *The Merry Wives of Windſor:* "I am glad, though you have ta'en a ſpecial ſtand to ſtrike at me, that your *arrow* hath *glanced.*"

DION. O your ſweet queen!
That the ſtrict fates had pleas'd you had brought her hither,
To have bleſs'd mine eyes!
PER. We cannot but obey
The powers above us. Could I rage and roar
As doth the ſea ſhe lies in, yet the end
Muſt be as 'tis. My babe Marina (whom
For ſhe was born at ſea, I have nam'd ſo) here
I charge your charity withal, and leave her
The infant of your care; beſeeching you
To give her princely training, that ſhe may be
Manner'd as ſhe is born.[7]
CLE. Fear not, my lord:
Your grace,[8] that fed my country with your corn,
(For which the people's prayers ſtill fall upon you,)
Muſt in your child be thought on. If neglection
Should therein make me vile,[9] the common body,

The ſenſe of the paſſage ſhould ſeem to be as follows.—All the malice of fortune is not confined to yourſelf. Though her arrows ſtrike deeply at you, yet wandering from their mark, they ſometimes glance on us; as at preſent, when the uncertain ſtate of Tyre deprives us of your company at Tharſus. STEEVENS.

[7] Manner'd *as ſhe is born*,] So, in *Cymbeline*:
" ——————— and he is one
" The trueſt *manner'd*, ſuch a holy witch,
" That he enchants ſocieties to him." MALONE.

[8] *Fear not, my lord:* &c.] Old copies:
Fear not, my lord, but think
Your grace, &c. STEEVENS.
I ſuſpect the poet wrote,
Fear not my lord, but that
Your grace, &c. MALONE.
I have removed the difficulty by omitting the words—*but think*, which are unnecceſſary to the ſenſe, and ſpoil the meaſure. STEEVENS.

[9] —— *If* neglection
Should therein make me vile,] The modern editions have

By you reliev'd, would force me to my duty:
But if to that my nature need a ſpur,[3]
The gods revenge it upon me and mine,
To the end of generation!
PER. I believe you;
Your honour and your goodneſs teach me credit,[3]
Without your vows. Till ſhe be married, madam,
By bright Diana, whom we honour all,
Unſciſſar'd ſhall this hair of mine remain,
Though I ſhow will in't.[4] So I take my leave.

neglect. But the reading of the old copy is right. The word is uſed by Shakſpeare in *Troilus and Creſſida:*

" And this *neglection* of degree it is
" That by a pace goes backward." MALONE.

[3] ——*my nature need a* ſpur,] So, in *Macbeth:*

" —— I have no *ſpur*
" To prick the ſides of my intent——." STEEVENS.

[3] *Your honour and your goodneſs* teach *me* credit,] Old copies—teach me *to it*, a weak reading, if not apparently corrupt. For the inſertion of its preſent ſubſtitute I am anſwerable. I once thought we ſhould read—*witch* me to it, a phraſe familiar enough to Shakſpeare.

Mr. M. Maſon is ſatisfied with the old reading; but thinks " the expreſſion would be improved by leaving out the particle *to*, which hurts the ſenſe, without improving the metre." Then, ſays he, the line will run thus:

Your honour and your goodneſs teach me it.——. STEEVENS.

[4] *Though I ſhow* will *in't:*] The meaning may be—" Though I appear wilful and perverſe by ſuch conduct." We might read:

Though I ſhow ill *in't.* MALONE.

—— Till ſhe be married, *madam,*
By bright Diana, whom we honour all,
Unſciſſar'd ſhall this hair *of mine remain,*
Though I ſhow will *in't.*] Old copy:

Unſiſter'd ſhall this heir *of mine* &c.

But a more obvious and certain inſtance of corruption perhaps is not diſcoverable throughout our whole play.

I read, as in the text; for ſo is the preſent circumſtance recited in A& V. and in conſequence of the oath expreſſed at the preſent moment:

Good madam, make me bleſſed in your care
In bringing up my child.
DION. I have one myſelf,
Who ſhall not be more dear to my reſpect,
Than yours, my lord.
PER. Madam, my thanks and prayers.
CLE. We'll bring your grace even to the edge o'the ſhore;
Then give you up to the maſk'd Neptune,[5] and

" ——— And now,
" *This ornament*, that makes me look ſo diſmal,
" Will I, my lov'd Marina, *clip to form;*
" And what this fourteen years no razor touch'd,
" *To grace thy marriage day*, I'll beautify."

So alſo, in Twine's tranſlation: " ——and he ſware a ſolemn oath, that he would not *poule his head*, clip his beard, &c. untill he had *married his daughter* at ripe yeares."

Without the preſent emendation therefore, Pericles muſt appear to have behaved unaccountably; as the binding power of a romantick oath could alone have been the motive of his long perſiſtence in ſo ſtrange a neglect of his perſon.

The words—*unſciſſar'd* and *hair*, were eaſily miſtaken for—*unſiſter'd* and *hair*; as the manuſcript might have been indiſtinct, or the compoſitor inattentive.

I once ſtrove to explain the original line as follows:

Unſiſter'd *ſhall this* heir *of* mine *remain*,
Though I ſhow will *in't*:

i. e. till ſhe be married, I ſwear by Diana, (though I may ſhow [*will*, i. e.] obſtinacy in keeping ſuch an oath) this *heir* of mine ſhall have *none who can call her ſiſter*; i. e. I will not marry, and ſo have a chance of other children before ſhe is diſpoſed of.—*Obſtinacy* was anciently called *wilfulneſs*.

But it is ſcarce poſſible that *unſiſter'd* ſhould be the true reading; for if Pericles had taken another wife, after his daughter's marriage, could he have been ſure of progeny to *ſiſter* his firſt child? or what *wilfulneſs* would he have ſhown, had he continued a ſingle man? To perſiſt in wearing a ſqualid head of hair and beard, was indeed an obſtinate peculiarity. STEEVENS.

[5] ——maſk'd *Neptune*,] i. e. inſidious waves that wear a treacherous ſmile:

" Subdola pellacis ridet clementia ponti." *Lucretius.*

STEEVENS.

The gentleſt winds of heaven.
PER. I will embrace
Your offer. Come, dear'ſt madam. —O, no tears,
Lychorida, no tears:
Look to your little miſtreſs, on whoſe grace
You may depend hereafter.—Come, my lord.
[*Exeunt.*

SCENE IV.

Epheſus. *A Room in* Cerimon's *Houſe.*

Enter CERIMON *and* THAISA.

CER. Madam, this letter, and ſome certain jewels,
Lay with you in your coffer: which are now[6]
At your command. Know you the character?
THA. It is my lord's,
That I was ſhipp'd at ſea, I well remember,
Even on my yearning time;[7] but whether there

So, in *The Merchant of Venice:*
" —— the *guiled* ſhore
" To a moſt dangerous ſea." MALONE.

[6] —— *which are* now—] For the inſertion of the word *now*, I am accountable. MALONE.

[7] —— *I will remember,*
Even on my yearning *time?*] The quarto, 1619, and the folio, 1664, which was probably printed from it, both read *eaning*. The firſt quarto reads *learning*. The editor of the ſecond quarto ſeems to have corrected many of the faults in the old copy, without any conſideration of the original corrupted reading. MALONE.

Read—*yearning* time. So, in *King Henry V:*
" —— for Falſtaff he is dead,
" And we muſt *yearn* therefore."
To *yearn* is to feel internal uneaſineſs. The time of a woman's labour is ſtill called, in low language—her *groaning* time—her *crying out.*

Delivered or no, by the holy gods.
I cannot rightly ſay; But ſince king Pericles,
My wedded lord, I ne'er ſhall ſee again,
A veſtal livery will I take me to,
And never more have joy.

CER. Madam, if this you purpoſe as you ſpeak,
Diana's temple is not diſtant far,
Where you may 'bide until your date expire.[a]
Moreover, if you pleaſe, a niece of mine
Shall there attend you.

THAI. My recompence is thanks, that's all;
Yet my good will is great, though the gift ſmall.
[*Exeunt.*

Mr. Rowe would read—*eaning*, a term applicable only to ſheep when they *produce their young*. STEEVENS.

Thaiſa evidently means to ſay, that ſhe was put on ſhip-board juſt at the time when ſhe expected to be delivered; and as the word *yeaning* does not expreſs that idea, I ſhould ſuppoſe it to be wrong. The obvious amendment is to read,—*even at my yeaning time*; which differs from it but by a ſingle letter: —Or perhaps we ſhould read,—*yielding time*.

So, Pericles ſays to Thaiſa in the laſt ſcene:

"Look who kneels here! Fleſh of thy fleſh, Thaiſa;
"Thy burden at the ſea, and call'd Marina,
"For ſhe was *yielded* there." M. MASON.

[a] *Where you may 'bide until your* date expire.] Until you die. So, in *Romeo and Juliet*:

"The *date is out* of ſuch prolixity."

The expreſſion of the text is again uſed by our author in *The Rape of Lucrece*:

"An *expir'd date* cancell'd, ere well begun."

Again, in *Romeo and Juliet*:

——— and *expire* the term
"Of a deſpiſed life." MALONE.

ACT IV.

Enter GOWER.[1]

Gow. Imagine Pericles at Tyre,[2]
Welcom'd, to his own deſire.
His woful queen leave at Epheſs,
To Dian there a votareſs.[3]
Now to Marina bend your mind,
Whom our faſt-growing ſcene muſt find[4]

[1] *Enter* Gower.] This chorus, and the two following ſcenes, have hitherto been printed as part of the third act. In the original edition of this play, the whole appears in an unbroken ſeries. The editor of the folio in 1664, firſt made the diviſion of acts and ſcenes (which has been ſince followed,) without much propriety. The poet ſeems to have intended that each act ſhould begin with a chorus. On this principle the preſent diviſion is made. Gower, however, interpoſing eight times, a chorus is neceſſarily introduced in the middle of this and the enſuing act. MALONE.

[2] *Imagine Pericles* &c.] The old copies read:

Imagine Pericles arriv'd *at Tyre*,
Welcom'd and ſettled *to his own deſire.*
His woful queen we *leave at Epheſus*,
Unto Diana there a votareſs.

For the ſake of uniformity of metre, the words, &c. diſtinguiſhed by the *Roman* character, are omitted. STEEVENS.

[3] *His woful queen leave at Epheſs,*
To Dian there a votareſs.] Old copy—*we* leave at *Epheſus*; but Epheſus is a rhyme ſo ill correſponding with votareſs, that I ſuſpect our author wrote Epheſt or Epheſs; as he often contracts his proper names to ſuit his metre. Thus Pont for Pontus, Mede for Media, Comagene for Comagena, Sicils for Sicilies, &c. Gower, in the ſtory on which this play is founded, has *Dionyte* for Dionyta, and *Tharſe* for Tharſus. STEEVENS.

To Dian there *a votareſs,*] The old copies read — *there's* a votareſs. I am anſwerable for the correction. MALONE.

[4] *Whom our* faſt growing ſcene *muſt find*—] The ſame expreſſion occurs in the Chorus to *The Winter's Tale*:

At Tharſus, and by Cleon train'd
In muſick, letters:[5] who hath gain'd
Of education all the grace,
Which makes her both the heart and place
Of general wonder.[6] But alack!
That monſter envy, oft the wrack

"——your patience this allowing,
"I turn my glaſs, and give my *ſcene* ſuch *growing*,
"As you had ſlept between." MALONE.

5 *In muſick, letters*;] The old copy reads. I think corruptly—In *muſicks* letters. The correſponding paſſage in Gower's *Confeſſio Amantis*, confirms the emendation now made:

"My doughter *Thaiſe* by your leve
"I thynke ſhall with you be leve
"As for a tyme: and thus I praie,
"That ſhe be kepte by all waie,
"And whan ſhe hath of age more
"That ſhe be ſet to *bokes lore*." &c.

Again:

"——ſhe dwelleth
"In Tharſe, as the Cronike telleth;
"She was well kept, ſhe was well loked,
"*She was well taught, ſhe was well boked*;
"So well ſhe ſped hir in hir youth,
"That ſhe of every wyſedome couth—." MALONE.

6 *Which makes* her *both the* heart *and place*
Of general wonder.] The old copies read—
Which makes high *both the* art *and place*, &c.
The emendation was made by Mr. Steevens. MALONE.

Which makes her *both the* heart *and place*
Of general wonder.] Such an education as rendered her the *center* and *ſituation* of general wonder. We ſtill uſe the *heart* of oak for the central part of it, and the *heart* of the land in much ſuch another ſenſe. Shakſpeare in *Coriolanus* ſays, that one of his ladies is "the *ſpire* and *top* of praiſe." STEEVENS.

So, in *Twelfth Night*:

"I will on with my ſpeech in your praiſe, and then ſhow you the *heart* of my meſſage."

Again, in *Antony and Cleopatra*;

"——the very *heart* of loſs."

Again, in *The Rape of Lucrece*:

"On her bare breaſt, the *heart* of all her land."

Of earned praiſe,[7] Marina's life
Seeks to take off by treaſon's knife.
And in this kind hath our Cleon
One daughter, and a wench full grown,[8]
Even ripe for marriage fight;[9] this maid
Hight Philoten: and it is ſaid
For certain in our ſtory, ſhe
Would ever with Marina be:

Place here ſignifies *reſidence*. So, in *A Lover's Complaint*:
" Love lack'd a dwelling, and made him her *place*."
To this ſenſe it was that Shakſpeare, when he purchaſed his houſe at Stratford, called it *The New Place*. MALONE.

[7] —— *of the wrack*
Of earned *praiſe*,] Praiſe that has been well deſerved. The ſame expreſſion is found in the following lines, which our author has imitated in his *Romeo and Juliet*:
" How durſt thou once attempt to touch the honor of his name?
" Whoſe deadly foes do yeld him dew and *earned praiſe*."
Tragicall Hiſtorie of Romeus and Juliet, 1562.
So, in *A Midſummer Night's Dream*:
" If we have *unearned* luck —." MALONE.

[8] *And in this kind hath our Cleon*
One daughter, and a wench full grown,] The old copy reads:
And in this kind our Cleon hath
One daughter, and a full grown wench.
The rhyme ſhews evidently that it is corrupt. For the preſent regulation the reader is indebted to Mr. Steevens. MALONE.

[9] *Even* ripe *for marriage* fight;] The firſt quarto reads:
Even right *for marriage* fight; ——
The quarto, 1619, and all the ſubſequent editions, have —
Even ripe *for marriage* fight ——.
Sight was clearly miſprinted for *fight*. We had before in this play *Cupid's wars*. MALONE.

I would read:
Even ripe for marriage rites. PERCY.
Read — *fight*; i. e. the combats of Venus; or *night*, which needs no explanation. STEEVENS.

Be't when ſhe weav'd the ſleided ſilk[a]
With fingers, long, ſmall, white[3] as milk;
Or when ſhe would with ſharp needle wound[4]
The cambrick, which ſhe made more ſound
By hurting it; or when to the lute
She ſung, and made the night-bird mute,
That ſtill records with moan;[5] or when
She would with rich and conſtant pen

[a] *Be't when* ſhe *weav'd the* ſleided *ſilk* —] The old copies read:
Be it when they *weav'd* &c.
But the context ſhews that *ſhe* was the author's word. To have praiſed even the hands of Philoten would have been inconſiſtent with the general ſcheme of the preſent chorus. In all the other members of this ſentence we find Marina alone mentioned:
" Or when *ſhe* would &c.
" —— or when to the lute
" *She* ſung," &c. MALONE.

Sleided ſilk is untwiſted ſilk, prepared to be uſed in the weaver's *ſley* or *ſlay*. PERCY.

For a further explanation of *ſleided* ſilk, ſee Vol. XI. p. 100, n. 3; and Mr. Malone's edit. of our author, Vol. X. p. 353, n. 5. STEEVENS.

[3] *With fingers, long, ſmall, white* &c.] So, in Twine's tranſlation: " — — beautified with a white hand, and fingers long and ſlender." STEEVENS.

[4] *Or when ſhe would with ſharp* needle *wound* —] All the copies read, — with ſharp *needle* wound; but the metre ſhews that we ought to read *needle*. In a ſubſequent paſſage, in the firſt quarto, the word is abbreviated:
" —— and with her *neele* compoſes —."
So, in Stanyhurſt's *Virgil*, 1582:
" —— on *needle*-wrought carpets."
See alſo Vol. XI. p. 454, n. 9. MALONE.

[5] —— *or when to the lute*
She ſung, and made the night-bird *mute*,
That ſtill records with moan;] The firſt quarto reads:
—— *the* night-bed *mute*,
That ſtill records with moan.
for which in all the ſubſequent editions we find —
—— *and made the night-bed mute*,
That ſtill records within one.

Vail to her miſtreſs Dian;[5] ſtill
This Philoten contends in ſkill

There can, I think, be no doubt, that the author wrote — *night-bird*. Shakſpeare has frequent alluſions, in his works, to the *nightingale*. So, in his 101ſt Sonnet:

" As Philomel in ſummer's front doth ſing,
" And ſtops her pipe in growth of riper days,
" Not that the ſummer is leſs pleaſant now
" Than when her *mournful hymns* did huſh the *night*," &c.

Again, in his *Rape of Lucrece*, 1594:

" And for, poor bird, *thou ſing'ſt not in the day*,
" As ſhaming any eye ſhould thee behold, —."

So, Milton's *Paradiſe Loſt*, Book IV:

" —Theſe to their neſts
" Were ſtuck; all but the wakeful nightingale;
" She all night long her amorous deſcant ſung."

To *record* anciently ſignified to *ſing*. So, in Sir Philip Sidney's *Ourania*, by N. B. [Nicholas Breton] 1606:

" *Recording* ſongs unto the Deitie —."

See Vol. IV. p. 280, n. 6. — " A bird (*I* am informed) is ſaid to *record*, when he ſings at firſt low to himſelf, before he becomes maſter of his ſong and ventures to ſing out. The word is in conſtant uſe with bird-fanciers at this day." MALONE.

[5] —— *with rich and conſtant pen*
Vail *to her miſtreſs Dian;*] To *vail* is to bow, to do homage. The author ſeems to mean — *When ſhe would compoſe* ſupplicatory hymns to Diana, or verſes expreſſive of her gratitude to Dionyza.

We might indeed read — *Hail* to her miſtreſs Dian; i. e. ſalute her in verſe. STEEVENS.

I ſtrongly ſuſpect that *vail* is a miſ-print. We might read:

Wail *to her miſtreſs Dian.*

i. e. compoſe elegies on the death of her mother, of which ſhe had been apprized by her nurſe, Lychorida.

That *Dian*, i. e. Diana, is the true reading, may, I think, be inferred from a paſſage in *The Merchant of Venice*; which may at the ſame time perhaps afford the beſt comment on that before us:

" Come, ho, and wake *Diana* with a hymn;
" With ſweeteſt touches pierce your *miſtreſs'* ear,
" And draw her home with muſick."

Again, in *A Midſummer Night's Dream*:

" To be a barren fitter all your life,
" Chanting *faint hymns* to the cold fruitleſs *moon*."

MALONE.

With abſolute Marina:[7] ſo
With the dove of Paphos might the crow
Vie feathers white.[8] Marina gets
All praiſes, which are paid as debts,
And not as given. This ſo darks
In Philoten all graceful marks,[9]
That Cleon's wife, with envy rare,[a]
A preſent murderer does prepare
For good Marina, that her daughter
Might ſtand peerleſs by this ſlaughter.

[7] *With* abſolute *Marina:*] i. e. highly accompliſhed, perfect. So, in *Antony and Cleopatra:*

" ——— at ſea
" He is an *abſolute* maſter."

Again, in Green's *Tu Quoque*, 1614:

" —— from an *abſolute* and moſt complete gentleman, to a moſt abſurd, ridiculous, and fond lover." MALONE.

[8] Vie *feathers white.*] See note on *The Taming of a Shrew*, Vol. IX. p. 279, n. 2. STEEVENS.

Old copy:

——— *ſo*
The dove of Paphos might with the crow
Vie feathers white.

The ſenſe requires a tranſpoſition of theſe words, and that we ſhould read:

——— *ſo*
With the dove of Paphos might the crow
Vie feathers white. M. MASON.

I have adopted Mr. M. Maſon's judicious arrangement. STEEVENS.

[9] —— *This ſo* darks
In Philoten all graceful marks,] So, in *Coriolanus:*

" —— and their blaze
" Shall *darken* him for ever."

Again, *ibidem:*

" —— You are *darken'd* in this action, ſir,
" Even by your own." MALONE.

[a] —— *with* envy *rare,*] *Envy* is frequently uſed by our ancient writers, in the ſenſe of *malice*. See Vol. XVIII. p. 49, n. 3. It is, however, I believe, here uſed in its common acceptation. MALONE.

The ſooner her vile thoughts to ſtead,
Lychorida, our nurſe, is dead;
And curſed Dionyza hath
The pregnant inſtrument of wrath[3]
Preſt for this blow.[4] The unborn event
I do commend to your content:[5]
Only I carry[6] winged time[7]
Poſt on the lame feet of my rhyme;
Which never could I ſo convey,
Unleſs your thoughts went on my way.—
Dionyza does appear,
With Leonine, a murderer. [*Exit.*

[3] *The* pregnant *inſtrument of wrath*—] *Pregnant*, in this inſtance, means *prepared*, *inſtructed*. It is uſed in a kindred ſenſe in *Meaſure for Meaſure*. See Vol. VI. p. 8, n. 6. STEEVENS.

Pregnant is *ready*. So, in *Hamlet*:

"And crook the *pregnant* hinges of the knee, —."

MALONE.

[4] Preſt *for this blow.*] Preſt is *ready*; *prêt*, Fr. So, in *The Tragicall Hiſtory of Romeus and Juliet*, 1562:

"I will, God lendyng lyfe, on Wenſday next be *preſt*
"To wayte on him and you ——."

See note on *The Merchant of Venice*, Vol. VIII. p. 16, n. 9. MALONE.

[5] —— *The unborn event*
I do commend to your content:] I am not ſure that I underſtand this paſſage; but ſo quaint and licentious is the phraſeology of our Pſeudo-Gower, that perhaps he means—I wiſh you to find content in that portion of our play which has not yet been exhibited.

Our author might indeed have written — *conſent*, i. e. co-operation, your aſſiſtance in carrying on our preſent deluſion. STEEVENS.

[6] *Only I* carry —] Old copy — carri*ed*. STEEVENS.

[7] —— *winged time*] So, in the Chorus to *The Winter's Tale*:

"I ——————————
"Now take upon me, in the name of *time*,
"To uſe my *wings*."

Again, in *King Henry V*:

"Thus with imagin'd *wing* our ſwift ſcene flies,
"In motion of no leſs celerity
"Than that of thought." MALONE.

SCENE I.

Tharſus. *An open place near the ſea-ſhore.*

Enter DIONYZA *and* LEONINE.

DION. Thy oath remember; thou haſt ſworn to do it:[7]
'Tis but a blow, which never ſhall be known.
Thou canſt not do a thing i'the world ſo ſoon,
To yield thee ſo much profit. Let not conſcience,
Which is but cold, inflame love in thy boſom,[8]

[7] *Thy oath remember; thou haſt ſworn to do it:*] Here, I think, may be traced the rudiments of the ſcene in which Lady Macbeth inſtigates her huſband to murder Duncan:

" I have given ſuck, and know
" How tender 'tis to love the babe that milks me;
" I would, while it was ſmiling in my face,
" Have pluck'd my nipple from his boneleſs gums,
" And daſh'd the brains out, *had I but ſo ſworn,*
" *As you have done to this.*" MALONE.

[8] —— *inflame love in thy boſom,*] The firſt quarto reads — "let not conſcience which is but cold, *in flaming thy love* boſome, enflame too nicelie, nor let pitie," &c. The ſubſequent impreſſions afford no aſſiſtance. Some words ſeem to have been loſt. The ſentiment originally expreſſed, probably was this — Let not conſcience, which is but a cold monitor, deter you from executing what you have promiſed; nor let the beauty of Marina enkindle the flame of love in your boſom; — nor be ſoftened by pity, which even I, a woman, have caſt off. — I am by no means ſatisfied with the regulation that I have made, but it affords a glimmering of ſenſe. Nearly the ſame expreſſion occurred before:

" —— That have *inflam'd deſire* in *my breaſt* —."

I ſuſpect, the words *enflame too nicely* were written in the margin, the author not having determined which of the two expreſſions to adopt; and that by miſtake they were tranſcribed as a part of the text. The metre, which might be more commodiouſly regulated,

Inflame too nicely; nor let pity, which
Even women have caſt off, melt thee, but be
A ſoldier to thy purpoſe.

LEON. I'll do't; but yet ſhe is a goodly creature.

DION. The fitter then the gods ſhould have her.[8] Here
Weeping ſhe comes for her old nurſe's death,[9]
Thou art reſolv'd?

LEON. I am reſolv'd.

if theſe words were omitted, in ſome meaſure ſupports this conjecture:

"Nor let pity, which ev'n women have caſt off,
"Melt thee, but be a ſoldier to thy purpoſe." MALONE.

We might read,

—— *inflame thy loving boſom:*

With Mr. Malone's alteration, however, the words will bear the following ſenſe:—Let not conſcience, which in itſelf is of a cold nature, have power to raiſe the flame of love in you, raiſe it even to folly.—*Nicely*, in ancient language, ſignifies *fooliſhly*. *Niais*, Fr.

Perhaps, indeed, the paſſage originally ſtood thus:

——— *Let not conſcience,*
Which is but cold, inflame love in thy boſom;
Nor let that *pity women have caſt off,*
Melt thee, but be a ſoldier to thy purpoſe.

Inflame too nicely—and *which even*, are the words I omit. I add only the pronoun—*that*. STEEVENS.

[8] —— *but yet ſhe is a goodly creature.*
Dion. *The fitter then the gods ſhould have her.*] So, in *King Richard III:*

"O, he was gentle, mild, and virtuous.—
"The fitter for the King of Heaven." STEEVENS.

[9] ——— *Here*
Weeping ſhe comes for her old nurſe's *death.*] Old copy:
Here ſhe comes weeping for her onely miſtreſſe *death.*

As Marina had been trained in muſick, letters, &c. and had gained all the graces of education, Lychorida could not have been her *only miſtreſs*. I would therefore read,

Here comes ſhe weeping for her old nurſe's *death.* PERCY.

I have no doubt but we ſhould adopt the ingenious amendment

Enter MARINA, *with a baſket of flowers.*

MAR. No, no, I will rob Tellus of her weed,
To ſtrew thy green with flowers: [3] the yellows, blues,

ſuggeſted by Percy, with this difference only, the leaving out the word *for*, which is unnecceſſary, and hurts the metre. I ſhould therefore read,

Here ſhe comes, weeping her old nurſe's death. M. MASON.

I have adopted Dr. Percy's amendment, but without Mr. M. Maſon's attempt to improve it. The word *for* is neceſſary to the metre, as *above* in the preceding line was a modern interpolation.

STEVENS.

I think *miſtreſs* right. Her nurſe was in one ſenſe her miſtreſs; Marina, from her infancy to the age of fourteen, having been under the care of Lychorida.

Her only (or her *old*) *miſtreſs death*, (not "*miſtreſſes* death,") was the language of Shakſpeare's time. So, in *The Merchant of Venice*:

"With ſweeteſt touches pierce your *miſtreſs' ear*," &c.

MALONE.

[3] *No*, [*no*,] *I will rob Tellus of her weed*,
To ſtrew thy green with *flowers*:] Thus the quartos. In the folio *grave* was ſubſtituted for *green*. By the *green*, as Lord Charlemont ſuggeſts to me, was meant "the green turf with which the grave of Lychorida was covered." So, in Taſſo's *Godfrey of Bullogne*, tranſlated by Fairfax, 1600:

"My aſhes cold ſhall, buried on this *green*,
"Enjoy that good this body dear poſſeſt."

Weed in old language meant garment. MALONE.

Before we determine which is the proper reading, let us reflect a moment on the buſineſs in which Marina is employed. She is about to ſtrew the grave of her nurſe Lychorida with flowers, and therefore makes her entry with propriety, ſaying,

No, no, I will rob Tellus &c.

i. e. No, no, it ſhall never be ſaid that I left the *tomb* of one to whom I owe ſo much, without ſome ornament. Rather than it ſhall remain undecorated, I will ſtrip the earth of its robe, &c. The proſe romance, already quoted, ſays "that always as ſhe came homeward, ſhe went and waſhed the *tombe* of her nourycc, and kept it contynually fayre and cleoe."

Though I do not recollect that the *green hillock* under which a perſon is buried, is any where called *their green*, my reſpect for

The purple violets, and marigolds,
Shall, as a chaplet, hang upon thy grave,
While ſummer days do laſt.[4] Ah me! poor maid,
Born in a tempeſt, when my mother died,
This world to me is like a laſting ſtorm,
Whirring me from my friends.[5]

Lord Charlemont's opinion has in the preſent inſtance withheld me from deſerting the moſt ancient text, however dubious its authority. STEEVENS.

[4] *Shall, as a* chaplet, [Old copy — *carpet*,] *hang upon thy* grave,
While ſummer days do laſt.] So, in *Cymbeline*:

" ——————— with *faireſt flowers*,
" *While ſummer laſts*, and I live here, Fidele,
" I'll ſweeten thy ſad *grave*. Thou ſhalt not lack
" The flower that's like thy face, pale primroſe, nor
" The azur'd hare-bell, like thy veins, no nor
" The leaf of eglantine, whom not to ſlander
" Out-ſweeten'd not thy breath."

Mr. Steevens would read—Shall as a *chaplet*, &c. The word *hang*, it muſt be owned, favours this correction, but the flowers ſtrew'd *on the green-ſward*, may with more propriety be compared to a carpet than a wreath. MALONE.

Malone informs us that all the former copies read, *as a carpet*, which was probably the right reading: nor would Steevens have changed it for *chaplet* had he attended to the beginning of Marina's ſpeech:

" I will rob Tellus of her weed,
" To *ſtrew* thy grave with flowers;"

which correſponds with the old reading, not with his amendment. M. MASON.

Perhaps Mr. M. Maſon's remark alſo might have been ſpared, had he conſidered that no one ever talked of *hanging carpets* out in honour of the dead. STEEVENS.

[5] Whirring *me from my friends.*] Thus the earlieſt copy; I think rightly. The ſecond quarto, and all the ſubſequent impreſſions, read—

Hurrying *me from my friends.*

Whirring or *whirrying*, had formerly the ſame meaning. A bird that flies with a quick motion, accompanied with noiſe, is ſtill ſaid to *whirr* away. Thus, Pope:

" Now from the brake the *whirring* pheaſant ſprings,"

DION. How now, Marina! why do you keep alone?[6]
How chance my daughter is not with you?[7] Do not
Conſume your blood with ſorrowing:[8] you have
A nurſe of me.[9] Lord! how your favour's changed[10]
With this unprofitable woe! Come, come;
Give me your wreath of flowers, ere the ſea mar it.
Walk forth with Leonine; the air is quick there,[11]

The verb to *whirry* is uſed in the ancient ballad entitled *Robin Goodfellow*. *Reliques of Ancient Engliſh Poetry*, Vol. II. 203:

"More ſwift than wind away I go,
"O'er hedge and lands,
"Thro' pools and ponds,
"I *whirry*, laughing ho ho ho." MALONE.

The two laſt lines uttered by Marina, very ſtrongly reſemble a paſſage in Homer's *Iliad*, Book XIX. l. 377:

τὴς δ' ἂχ ἐθέλοντας ἀελλας
Πόντου ἐπ' ἰχθυόεντα ΦΙΛΩΝ ΑΠΑΝΕΥΘΕ ΦΕΡΟΥΣΙΝ.

STEEVENS.

[6] *How now, Marina! why do you keep alone?*] Thus the earlieſt copy. So, in *Macbeth*:

"How now, *my lord!* why do you keep alone?"

The ſecond quarto reads,—why do you *weep* alone? MALONE.

[7] *How chance my daughter is not with you?*] So, in *King Henry VI.* Part II:

"How chance thou art not with the prince, thy brother?" MALONE.

[8] *Conſume your blood with ſorrowing:*] So, in *King Henry IV.* Part II: "——*blood-conſuming ſighs.*" See alſo note on *Hamlet*, Act IV. ſc. vii. MALONE.

[9] ——*you have*
A nurſe of me.] Thus the quarto, 1619. The firſt copy reads; "Have you a nurſe of me?" The poet probably wrote:
——*Have you not*
A nurſe of me? MALONE.

[10] ——*your favour's chang'd*——] i. e. countenance, look. So, in *Macbeth*:

"To alter *favour* ever is to fear." STEEVENS.

[11] ——*ere the ſea mar it,*
Walk forth with Leonine; the air is quick there,] Some words

Piercing, and ſharpens well the ſtomach. Come;[4]—
Leonine, take her by the arm, walk with her.
MAR. No, I pray you;
I'll not bereave you of your ſervant.
DION. Come, come;
I love the king your father, and yourſelf,
With more than foreign heart.[5] We every day
Expect him here: when he ſhall come, and find
Our paragon to all reports,[6] thus blaſted,
He will repent the breadth of his great voyage;
Blame both my lord and me, that we have ta'en
No care to your beſt courſes.[7] Go, I pray you,

muſt, I think, have been omitted. Probably the author wrote

——*ere the ſea mar it,*
Walk on the ſhore with Leonine, the air
Is quick there. MALONE.

——*ere the ſea mar it,* &c.] i. e. ere the ſea mar your walk upon the ſhore by the coming in of the tide, walk there with Leonine. We ſee plainly by the circumſtance of the pirates, that Marina, when ſeized upon, was walking on the ſea-ſhore; and Shakſpeare was not likely to reflect that there is little or no tide in the Mediterranean. CHARLEMONT.

The words—*wreath of*—were formerly inſerted in the text by Mr. Malone. Though he has ſince diſcarded, I have ventured to retain them. STEEVENS.

[4] *Piercing, and ſharpens well the ſtomach.*] *Come;* Here the old copy furniſhes the following line, which thoſe who think it verſe, may replace, in the room of that ſupplied by the preſent text:—

And it pierces and ſharpens the ſtomach. Come—.

STEEVENS.

[5] *With more than foreign heart.*] With the ſame warmth of affection as if I was his countrywoman. MALONE.

[6] *Our paragon to all reports,*] Our fair charge, whoſe beauty was once *equal to* all that fame ſaid of it. So, in *Othello*:

"——He hath achiev'd a maid,
"*That paragons deſcription and wild fame.*" MALONE.

[7] ——*that we have ta'en*
No care to your beſt courſes.] Either we ſhould read —"*of* your

Walk, and be cheerful once again; reſerve
That excellent complexion, which did ſteal
The eyes of young and old.[6] Care not for me;
I can go home alone.

MAR. Well, I will go:
But yet I have no deſire to it.[7]

DION. Come, come, I know 'tis good for you.
Walk half an hour, Leonine, at the leaſt;
Remember what I have ſaid.

LEON. I warrant you, madam.

DION. I'll leave you, my ſweet lady, for a while;
Pray you walk ſoftly, do not heat your blood:
What! I muſt have a care of you.

MAR. Thanks, ſweet madam.—
[*Exit* DIONYZA.
Is this wind weſterly that blows?

LEON. South-weſt.

MAR. When I was born, the wind was north.

beſt courſes," or the word *to* has in this place the force that *of* would have. M. MASON.

The plain meaning is—that we have paid no attention *to* what was beſt for you. STEEVENS.

——————— reſerve
That excellent complexion, *which did* ſteal
The eyes *of young and old.*] So, in Shakſpeare's 20th Sonnet:
" A man in *hue* all hues in his controlling,
" Which *ſteals* men's *eyes*, and women's ſouls amazeth."
Again, in his *Lover's Complaint:*
" Thus did he in the general boſom reign
" *Of young and old.*"

To *reſerve* is here, to *guard;* to *preſerve* carefully. So, in Shakſpeare's 3rd Sonnet:
" *Reſerve* them, for my love, not for their rhymes."
MALONE.

[7] *Well, I will go;*
But yet I have no deſire to it.] So, in *The Merchant of Veniſe:*
" I have no mind of feaſting forth to night,
" But I will go." STEEVENS.

LEON. Was't ſo?
MAR. My father, as nurſe ſaid, did never fear,
But cry'd, *gòod ſeamen*, to the ſailors, galling
His kingly hands with hauling of the ropes;[8]
And, claſping to the maſt, endur'd a ſea
That almoſt burſt the deck,[9] and from the ladder-tackle
Waſh'd off a canvas-climber:[1] *Ha!* ſays one,

[8] *His kingly hands* with *hauling* of *the ropes;*] For the inſertion of the words *with* and *of* I am anſwerable. MALONE.

So, in Sidney's *Arcadia*, Book II: "—— the princes did in their countenances accuſe no point of feare, but encouraging the ſailors to doe what might be done (putting their hands to every moſt painefull office) taught them to promiſe themſelves the beſt," &c. STEEVENS.

[9] *That almoſt* burſt *the deck,*] *Burſt* is frequently uſed by our author in an active ſenſe. See Vol. XIII. p. 147, n. 6. MALONE.

[1] —— *from the ladder-tackle*
Waſh'd off a canvas-climber:] A ſhip-boy. So, in *K. Henry V.*
"—— and in them behold
"Upon the *hempen-tackle* ſhip-boys *climbing.*"
I ſuſpect that a line preceding theſe two, has been loſt, which perhaps might have been of this import:
O'er the good ſhip the foaming billow breaks,
And from the ladder-tackle &c. MALONE.

A *canvas*-climber is one who climbs the maſt, to furl, or unfurl, the *canvas* or *ſails*. STEEVENS.

Maloue ſuſpects that ſome line preceding theſe has been loſt, but that I believe is not the caſe, this being merely a continuation of Marina's deſcription of the ſtorm which was interrupted by Leonine's aſking her, *When was that?* and by her anſwer, *When I was born, never were waves nor wind more violent.*
Put this queſtion and the anſwer in a parenthеſis, and the deſcription goes on without difficulty:
"—— endur'd a ſea
"That almoſt burſt the deck,
"And from the ladder-tackle waſhes off" &c.
M. MASON.

In conſequence of Mr. M. Maſon's remark, I have regulated the text anew, and with only the change of a ſingle tenſe, (*waſh'd*

Will out? and, with a dropping induſtry,
They ſkip from ſtem to ſtern:[3] the boatſwain whiſtles,
The maſter calls, and trebles their confuſion.[4]

LEON. And when was this?

MAR. It was when I was born:
Never was waves nor wind more violent.

LEON. Come, ſay your prayers ſpeedily.

MAR. What mean you?

LEON. If you require a little ſpace for prayer,
I grant it: Pray; but be not tedious,
For the gods are quick of ear, and I am ſworn
To do my work with haſte.

MAR. Why, will you kill me?[5]

for *waſhes*,] and the omiſſion of the uſeleſs copulative *and*. The queſtion of Leonine, and the reply of Marina, which were introduced after the words,

"That almoſt burſt the deck,"

are juſt as proper in their preſent as in their former ſituation; but do not, as now arranged, interrupt the narrative of Marina.

STEEVENS.

[3] —— *from* ſtem *to ſtern:*] The old copies read—From *ſtern* to *ſtern*. But we certainly ought to read—From *ſtem* to ſtern. So, Dryden:

"Orontes' barque, even in the hero's view,
"*From ſtem to ſtern* by waves was overborne."

A haſty tranſcriber, or negligent compoſitor, might eaſily have miſtaken the letter m and put rn, in its place. MALONE.

[4] —— *and trebles their confuſion.*] So, in *King Henry V*:

"Hear the ſhrill *whiſtle*, which doth order give
"To ſounds *confus'd*." MALONE.

[5] Leon *Come, ſay your prayers*——.
Mar. *What mean you?*
Leon. *If you require a little ſpace for prayer,*
I grant it: Pray; but be not tedious, &c.
Mar. *Why, will you kill me?*] So, in *Othello*:

"*Oth.* Have you pray'd to night, Deſdemona?—
"If you bethink yourſelf of any crime

LEON. To ſatisfy my lady.

MAR. Why would ſhe have me kill'd?
Now, as I can remember by my troth,
I never did her hurt in all my life;
I never ſpake bad word, nor did ill turn
To any living creature, believe me, la,
I never kill'd a mouſe: nor hurt a fly:
I trod upon a worm againſt my will,
But I wept for it.[6] How have I offended,
Wherein my death might yield her profit, or
My life imply her danger?

LEON. My commiſſion
Is not to reaſon of the deed, but do it.

MAR. You will not do't for all the world, I hope.
You are well-favour'd and your looks foreſhow

" Unrecooeil'd as yet to heaveo and grace,
" Solicit for it ſtraight.
" *Def.* Alas, my lord, what do you mean by that?
" *Oth.* Well, do it, and be brief,——
" *Def.* Talk you of killing," &c. STEEVENS.

This circumſtance is likewiſe fouod in the *Geſta Romanorum*: " Peto dnmine, ſays Tharſia, (the Marina of this play) ut ſi oulla ſpes eſt mihi, permittas me deum teſtare. Villicus ait, ' teſtate; & Deus ipſe ſcit quod coactus te interficio." Illa vero cum eſſet poſita in oratione, venerunt pyratæ," &c. MALONE.

Thus, in Twine's tranſlatioo: " I pray thee, ſioce there is no hope for me to eſcape my life, give me licence to ſay my prayers before I die. I give thee licenſe, ſaide the villaine. And I take God to record, that I am coottraioed to murther thee againſt my will." STEEVENS.

[6] *I trod upon a worm againſt my will.*
But I wept for it.] Fenton has traoſplanted this image into his *Mariamne*:

" ——— wheo I was a ehild,
" I kill'd a lionet, but iodeed I wept;
" Heaveo viſits not for that." STEEVENS.

You have a gentle heart. I ſaw you lately,
When you caught hurt in parting two that fought:
Good ſooth, it ſhow'd well in you; do ſo now:
Your lady ſeeks my life; come you between,
And ſave poor me, the weaker.

LEON. I am ſworn,
And will deſpatch.

Enter Pirates, *whilſt* MARINA *is ſtruggling.*

1. PIRATE. Hold, villain! [LEONINE *runs away.*[6]

2. PIRATE. A prize! a prize!

3. PIRATE. Half-part, mates, half-part. Come, let's have her aboard ſuddenly.

[*Exeunt* Pirates *with* MARINA.

SCENE II.

The ſame.

Re-enter LEONINE.

LEON. Theſe roving thieves ſerve the great pirate Valdes;[7]
And they have ſeiz'd Marina. Let her go:

[6] Leonine *runs away*:] So, in Twine's tranſlation: "When the villain heard that, he ran away as faſt as he could.—Then came the Pyrats and reſcued Tharſia, and carried her away to their ſhips, and hoiſed ſailes, and departed." STEEVENS.

[7] *Theſe* roving *thieves ſerve the great pirate* Valdes;] [Old copy—*raguing.*] The Spaniſh armada, I believe, furniſhed our author with this name. Don Pedro de *Valdes* was an admiral in that fleet, and had the command of the great galleon of Andaluſia. His ſhip being diſabled, he was taken by Sir Francis Drake, on the twenty-ſecond of July, 1588, and ſent to Dartmouth. This

There's no hope ſhe'll return. I'll ſwear ſhe's dead,
And thrown into the ſea.—But I'll ſee further;
Perhaps they will but pleaſe themſelves upon her,
Not carry her aboard. If ſhe remain,
Whom they have raviſh'd, muſt by me be ſlain.
[*Exit.*

SCENE III.

Mitylene. *A Room in a Brothel.*

Enter PANDER, Bawd, *and* BOULT.

PAND. Boult.

BOULT. Sir.

PAND. Search the market narrowly; Mitylene is full of gallants. We loſt too much money this mart, by being too wenchleſs.

BAWD. We were never ſo much out of creatures. We have but poor three, and they can do no more than they can do; and with continual action[8] are even as good as rotten.

play therefore, we may conclude, was not written til after that period.—The making one of this Spaniard's anceſtors a pirate, was probably reliſhed by the audience in thoſe days. MALONE.

In Robert Greene's *Spaniſh Maſquerade*, 1589, the curious reader may find a very particular account of this *Valdes*, who was commander of the Andaluſian troops, and then priſoner in England. STEEVENS.

We ſhould probably read—Theſe *roving* thieves.—The idea of roguery is neceſſarily implied in the word *thieves*. M. MASON.

[8] ——*end with continual action*—] Old copies—and *they* with &c. The word *they* was evidently repeated by the careleſſneſs of the compoſitor. MALONE.

PAND. Therefore let's have freſh ones, whate'er we pay for them. If there be not a conſcience to be us'd in every trade, we ſhall never proſper.[9]

BAWD. Thou ſay'ſt true; 'tis not the bringing up of poor baſtards,[2] as I think, I have brought up ſome eleven———

BOULT. Ay, to eleven, and brought them down again.[3] But ſhall I ſearch the market?

BAWD. What elſe, man? The ſtuff we have, a ſtrong wind will blow it to pieces, they are ſo pitifully ſodden.

PAND. Thou ſay'ſt true; they're too unwholeſome o'conſcience.[4] The poor Tranſilvanian is dead, that lay with the little baggage.

[9] *Therefore let's have freſh ones, whate'er we pay for them. If there be not a conſcience to be us'd in every trade, we ſhall never proſper.*] The ſentiments incident to vicious profeſſions ſuffer little change within a century and a half.—This ſpeech is much the ſame as that of *Mother Cole*, in *The Minor*: "'Tip him an old trader! Mercy on us, where do you expect to go when you die, Mr. Loader?" STEEVENS.

[2] *Thou ſay'ſt true: 'tis not the bringing up of poor baſtards,*] There ſeems to be ſomething wanting. Perhaps — *that will do*—or ſome ſuch words. The author, however, might have intended an imperfect ſentence. MALONE.

[3] Ay, to *eleven, and brought them down again.*] I have *brought up* (i. e. educated) ſays the Bawd, ſome eleven. Yes, (anſwers Boult) to eleven, (i. e. as far as eleven years of age) and then brought them down again. The latter clauſe of the ſentence requires no explanation. STEEVENS.

The modern copies read, *I too* eleven. The true reading, which is found in the quarto, 1609, was pointed out by Mr. Steevens. MALONE.

[4] *Then ſay'ſt true*; they're too *unwholeſome o' conſcience.*] The old copies read—*there's two* unwholeſome o' conſcience. The preceding dialogue ſhows that they are erroneous. The complaint had not been made of *two*, but of *all the ſtuff* they had. According to the preſent regulation, the pander merely aſſents to what his wife had ſaid. The words *two* and *too* are perpetually confounded in the old copies. MALONE.

BOULT. Ay, ſhe quickly poop'd him;[5] ſhe made him roaſt-meat for worms:—but I'll go ſearch the market. [*Exit* BOULT.

PAND. Three or four thouſand chequins were as pretty a proportion to live quietly, and ſo give over.

BAWD. Why, to give over, I pray you? is it a ſhame to get when we are old?

PAND. O, our credit comes not in like the commodity; nor the commodity wages not with the danger:[6] therefore, if in our youths we could pick up ſome pretty eſtate, 'twere not amiſs to keep our door hatch'd.[7] Beſides, the ſore terms we ſtand

[5] *Ay, ſhe quickly* poop'd *him;*] The following paſſage in *The Devil's Charter*, a tragedy, 1607, will ſufficiently explain this ſingular term:

" —— foul Amazonian trulls,
" Whoſe lanterns are ſtill lighted in their *poops.*"

MALONE.

The ſame phraſe (whatever be its meaning) occurs in *Have with you to Saffron Walden, or Gabriel Harvey's Hunt is up, &c.* 1596: " But we ſhall l'envoy him, and trumpe and *poope* him well enough —." STEEVENS.

[6] —— *the commodity* wages *not with the danger:*] i. e. is not equal to it. Several examples of this expreſſion are given in former notes on our author. So, in *Antony and Cleopatra:*

" —— his taints and honours
" *Wag'd* equal with him." STEEVENS.

Again, more appoſitely, in *Othello:*

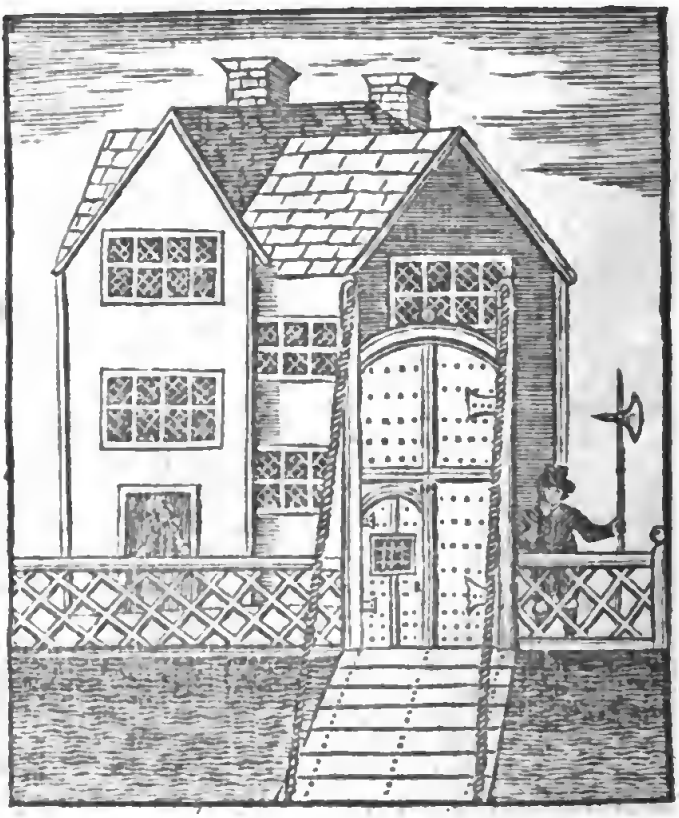
" To wake and *wage a danger* profitleſs." MALONE.

[7] —— *to keep our door* hatch'd.] The doors or hatches of brothels, in the time of our author, ſeem to have had ſome diſtinguiſhing mark. So, in *Cupid's Whirligig*, 1607: " Set ſome *picks* upon your *latch*, and, I pray, profeſs to keep a *bawdy-houſe.*"

Prefixed to an old pamphlet entitled *Holland's Leaguer*, 4to. 1632, is a repreſentation of a celebrated brothel on the Bank-ſide near the Globe playhouſe, from which the annexed cut has been made. We

upon with the gods, will be ſtrong with us for giving over.

have here the *hatch* exactly delineated. The man with the pole-axe was called the *Ruffian*. MALONE.



The precept from *Cupid's Whirligig*, and the paſſage in *Pericles* to which it refers, were originally applied by me to the illuſtration of the term *Pill-hatch* in *The Merry Wives of Windſor*. See Vol. V. p. 77, n. 3.

A *hatch* is a half-door, uſually placed within a ſtreet-door, admitting people into the entry of a houſe, but preventing their acceſs to its lower apartments, or its ſtair-caſe. Thus, ſays the Syracuſan Dromio in *The Comedy of Errors*, to the Dromio of Epheſus:

"Either get thee from the door, or ſit down at the *hatch*."

BAWD. Come, other ſorts offend as well as we.[8]

When the top of a *hatch* was guarded by a row of pointed iron ſpikes, no perſon could reach over, and undo its faſtening, which was always within-ſide, and near its bottom.

This domeſtick portcullis perhaps was neceſſary to our ancient brothels. Secured within ſuch a barrier, Mrs. Overdone could parley with her cuſtomers; refuſe admittance to the ſhabby viſitor, bargain with the rich gallant, defy the beadle, or keep the conſtable at bay.

From having been therefore her uſual defence, the *hatch* at laſt became an unequivocal denotement of her trade; for though the *hatch with a flat top* was a conſtant attendant on butteries in great families, colleges, &c. the *hatch with ſpikes on it* was peculiar to our early houſes of amorous entertainment.—Nay, as I am aſſured by Mr. Walſh, (a native of Ireland, and one of the compoſitors engaged on the preſent edition of Shakſpeare,) the entries to the Royal, Halifax, and Dublin bagnios in the city of Dublin, ſtill derive convenience or ſecurity from *hatches*, the *ſpikes* of which are unfurmountable.

This long explanation (to many readers unneceſſary) is imputable to the preceding wooden cut, from the repetition of which I might have excuſed myſelf. As it is poſſible, however, that I may ſtand in the predicament of poor Sancho, who could not diſcern the enchanted caſtles that were ſo diſtinctly viſible to his maſter's opticks, I have left our picture of an ancient brothel, where I found it. It certainly exhibits a houſe, a lofty door, a wicket with a grate in it, a row of gardeu-rails, and a drawbridge. As for *hatch*—let my readers try if they can find one.

I muſt ſuppoſe, that my ingenious fellow-labourer, on future conſideration, will claſs his *hatch* with the *air-drawn dagger*, and join with me in Macbeth's exclamation—"There's no ſuch thing."

Let me add, that if the *Ruffian* (as here repreſented) was an oſtenſible appendage to brothels, they muſt have been regulated on very uncommon principles; for inſtead of holding out allurements, they muſt have exhibited terrors. Surely, the *Ruffian* could never have appeared *niſi dignus vindice nodus inciderat*, till his preſence became neceſſary to extort the wages of proſtitution, or ſecure ſome other advantage to his employer.

The repreſentation prefixed to *Holland's Leaguer*, has, therefore, in my opinion, no more authenticity to boaſt of, than the contemporary wooden cuts illuſtrative of the *Siege of Troy*.

STEEVENS.

PAND. As well as we! ay, and better too; we offend worſe. Neither is our profeſſion any trade; it's no calling:—but here comes Boult.

Enter the Pirates, *and* BOULT *dragging in* MARINA.

BOULT. Come your ways. [*To* MARINA.]—My maſters, you ſay ſhe's a virgin?

1. PIRATE. O ſir, we doubt it not.

BOULT. Maſter, I have gone thorough [9] for this piece, you ſee: if you like her, ſo; if not, I have loſt my earneſt.

BAWD. Boult, has ſhe any qualities?

BOULT. She has a good face, ſpeaks well, and has excellent good clothes; there's no further neceſſity of qualities can make her be refuſed.

BAWD. What's her price, Boult?

BOULT. I cannot be bated one doit of a thouſand pieces.[2]

PAND. Well, follow me, my maſters; you ſhall have your money preſently. Wife, take her in; in-

[9] *Come, other* ſorts *offend as well as we.*] From her huſband's anſwer, I ſuſpect the poet wrote—Other *trades*, &c. MALONE.

Malone ſuſpects that we ſhould read—*other trades*, but that is unneceſſary; the word *ſorts* has the ſame ſenſe, and means *profeſſions* or *conditions of life*. So, Macbeth ſays,

"I have won
"Golden opinion of all *ſorts* of people." M. MASON.

[9] ——*I have gone* thorough —] i. e. I have bid a high price for her, *gone for* in my attempt to purchaſe her. STEEVENS.

[2] *I cannot be bated one doit of a thouſand pieces.*] This ſpeech ſhould ſeem to ſuit the *Pirate*. However, it may belong to *Boult*.—I cannot *get them to bate me* one doit of a thouſand pieces. MALONE.

ſtruct her what ſhe has to do, that ſhe may not be raw in her entertainment.[3]

[*Exeunt* Pander *and* Pirates.

BAWD. Boult, take you the marks of her; the colour of her hair, complexion, height, age,[4] with warrant of her virginity; and cry, *He that will give moſt, ſhall have her firſt.*[5] Such a maidenhead were no cheap thing, if men were as they have been. Get this done as I command you.

BOULT. Performance ſhall follow. [*Exit* BOULT.

MAR. Alack, that Leonine was ſo ſlack, ſo ſlow!
(He ſhould have ſtruck, not ſpoke;) or that theſe pirates,
(Not enough barbarous,) had not overboard
Thrown me, to ſeek my mother![6]

[3] —— *that ſhe may not be* raw *in her entertainment.*] Unripe, unſkilful. So, in *Hamlet*: "and yet but *raw* neither, in reſpect of his quick ſail."

[4] —— *age,*] So, the quarto, 1619. The firſt copy has—*her* age. MALONE.

[5] —— *and cry,* He that will give moſt, ſhall have her firſt.] The prices of firſt and ſecondary proſtitution are exactly ſettled in the old proſe romance already quoted: "Go thou and make a crye through the cyte that of all men that ſhall enbabyte with her carnally, the fyrſt ſhall gyve me a pounde of golde, and after that echone a penny of golde." STEEVENS.

[6] —— *or that theſe pirates*
(Not enough barbarous,) had not over-board
Thrown me, to ſeek my mother!] Old copy:
(Not enough barbarous,) had not *o'erboard thrown me,*
For *to ſeek* &c. STEEVENS.

I ſuſpect the ſecond *not* was inadvertently repeated by the compoſitor. Marina, I think, means to ſay, Alas, how unlucky it was, that Leonine was ſo ſlack in his office; or, he having omitted to kill me, *how fortunate would it have been for me,* if thoſe pirates *had* thrown me into the ſea to ſeek my mother. MALONE.

We ſhould recur to the old copies, and read,
"Not enough barbarous, had *not* overboard," &c.
which is clearly right; — for Marina is not expreſſing what ſhe wiſhed that Leonine and the Pirates had done, but repining at

BAWD. Why lament you, pretty one?

MAR. That I am pretty.

BAWD. Come, the gods have done their part in you.

MAR. I accuſe them not.

BAWD. You are lit into my hands, where you are like to live.[6]

MAR. The more my fault,
To 'ſcape his hands, where I was like to die.

BAWD. Ay, and you ſhall live in pleaſure.

MAR. No.

BAWD. Yes, indeed, ſhall you, and taſte gentlemen of all faſhions. You ſhall fare well; you ſhall have the difference of all complexions. What! do you ſtop your ears?

MAR. Are you a woman?

BAWD. What would you have me be, an I be not a woman?

MAR. An honeſt woman, or not a woman.

BAWD. Marry, whip thee, goſling: I think I ſhall have ſomething to do with you. Come, you are a young fooliſh ſapling, and muſt be bowed as I would have you.

what they had omitted to do. She laments that Leonine had *not* ſtruck, inſtead of ſpeaking, and that the Pirates had *not* thrown her overboard. M. MASON.

The original reading may ſtand, though with ſome harſhneſs of conſtruction. Alas, how unfortunate it was, that Leonine was ſo merciful to me, or that theſe pirates *had not* thrown me into the ſea to ſeek my mother.

If the ſecond *not* was intended by the author, he ſhould rather have written—*did* out o'er-board *throw* me, &c. MALONE.

[6] *You are lit into my hands, where you are like to live.*] So, in *Antony and Cleopatra:*

"——Be of good cheer;
"You have fallen into a princely hand; fear nothing."

MALONE.

MAR. The gods defend me!

BAWD. If it pleaſe the gods to defend you by men, then men muſt comfort you, men muſt feed you, men muſt ſtir you up. — Boult's return'd.

Enter BOULT.

Now, ſir, haſt thou cry'd her through the market?

BOULT. I have cry'd her almoſt to the number of her hairs; I have drawn her picture with my voice.[7]

BAWD. And I pr'ythee tell me, how doſt thou find the inclination of the people, eſpecially of the younger ſort?

BOULT. 'Faith, they liſten'd to me, as they would have hearken'd to their father's teſtament: there was a Spaniard's mouth ſo water'd, that he went[8] to bed to her very deſcription.

BAWD. We ſhall have him here to-morrow with his beſt ruff on.

[7] *Now, ſir, haſt thou cry'd her through the market?*
—— I have drawn her picture with my voice.] So, in *The Wife for a Month*, Evanthe ſays,

" I'd rather thou had'ſt deliver'd me to pirates,
" Betray'd me to uncurable diſeaſes,
" Hung up her picture in a market-place,
" And ſold her to vile bawds!"

And we are told in a note on this paſſage, that it was formerly the cuſtom at Naples to hang up the pictures of celebrated courtezans in the publick parts of the town, to ſerve as directions where they lived. Had not Fletcher the ſtory of Marina in his mind, when he wrote the above lines? M. MASON.

The Wife for a Month was one of Fletcher's lateſt plays. It was exhibited in May, 1624. MALONE.

[8] *—— a Spaniard's mouth ſo water'd, that he went* &c.] Thus the quarto, 1619. The firſt copy reads, — *a Spaniard's mouth water'd, and he went* &c. MALONE.

BOULT. To night, to-night. But, miſtreſs, do you know the French knight that cowers i'the hams?[9]

BAWD. Who? monſieur Veroles?

BOULT. Ay; he offered to cut a caper at the proclamation; but he made a groan at it, and ſwore he would ſee her to-morrow.[a]

BAWD. Well, well; as for him, he brought his diſeaſe hither: here he does but repair it.[3] I know, he will come in our ſhadow, to ſcatter his crowns in the ſun.[4]

[9] —— *that* cowers *i'the hams?*] To *cower* is to ſink by bending the hams. So, in *King Henry VI*:

"The ſplitting rocks *cow'r'd* in the ſiokiog ſands."

Again, in *Gammer Gurton's Needle*:

"They *cower* ſo o'er the coles, their eies be blear'd with ſmoke." STEEVENS.

[a] —— *he offered to cut a caper at the proclamation; but he made a groan at it, and ſwore he would ſee her to-morrow.*] If there were no other proof of Shakſpeare's hand in this piece, this admirable ſtroke of humour would furniſh deciſive evideoce of it.

MALONE.

[3] —— *here he does but* repair *it.*] To *repair* here means to *renovate*. So, in *Cymbeline*:

"O, diſloyal thiog!
"That ſhould'ſt *repair* my youth, —"

Again, in *All's well that ends well*:

"—— It much *repairs* me
"To talk of your good father." MALONE.

[4] —— *to ſcatter his crowns in the ſun.*] There is here perhaps ſome alluſioo to the *lues venerea*, though the words *French crowns* in their literal acceptation were certaioly alſo in Boult's thoughts. It occurs frequently in our author's plays. So, in *Meaſure for Meaſure*:

"*Lucio.* A *French crown* more.
"*Gent.* Thoo art always figuring *diſeaſes* in me."

MALONE.

I ſee no alluſioo in this paſſage to the Freoch diſeaſe, but merely to French crowns in a literal ſeoſe, the commoo coin of that couotry.

BOULT. Well, if we had of every nation a traveller, we ſhould lodge them with this ſign.[5]

BAWD. Pray you, come hither awhile. You have fortunes coming upon you. Mark me; you muſt ſeem to do that fearfully, which you commit willingly; to deſpiſe profit, where you have moſt gain. To weep that you live as you do, makes pity in your lovers: Seldom, but that pity begets you a good opinion, and that opinion a mere profit.[6]

Boult had ſaid before, that he had proclaimed the beauty of Marina, and drawn her picture with his voice. He ſays, in the next ſpeech, that with ſuch a ſign as Marina, they ſhould draw every traveller to their houſe, conſidering Marina, or rather the picture he had drawn of her, as the ſign to diſtinguiſh the houſe, which the bawd on account of her beauty calls the ſun: and the meaning of the paſſage is merely this: — "that the French knight will ſeek the ſhade or ſhelter of their houſe, to ſcatter his money there" — But if we make a ſlight alteration in this paſſage, and read "*on* our ſhadow," inſtead of "*in* our ſhadow," it will then be capable of another interpretation. *On our ſhadow* may mean, *on our repreſentation* or *deſcription of Marina*; and the *ſun* may mean the *real ſign* of the houſe For there is a paſſage in *The Cuſtom of the Country*, which gives reaſon to imagine that the ſun was, in former times, the uſual ſign of a brothel.

When Sulpitia aſks, "What is become of the Dane?" Jaques replies, "What! goldy-locks! he lies at the *ſign of the ſun* to be new-breeched." M. MASON.

Mr. M. Maſon's note is too ingenious to be omitted; and yet, where humour is forced, (as in the preſent inſtance,) it is frequently obſcure, and eſpecially when vitiated by the ſlighteſt typographical error or omiſſion. All we can with certainty infer from the paſſage before us is, that an oppoſition between *ſun* and *ſhadow*, was deſigned. STEEVENS.

[5] —— *we ſhould lodge them with this ſign.*] If a traveller from every part of the globe were to aſſemble in Mitylene, they would all reſort to this houſe, while we had ſuch a ſign to it as this virgin. This, I think, is the meaning. A ſimilar eulogy is pronounced on Imogen in *Cymbeline*: "She's a good *ſign*, but I have ſeen ſmall reflection of her wit." Perhaps there is ſome alluſion to the conſtellation *Virgo*. MALONE.

[6] —— *a mere profit.*] i. e. an abſolute, a certain profit. So, in *Hamlet*:

MAR. I underſtand you not.

BOULT. O, take her home, miſtreſs, take her home: theſe bluſhes of her's muſt be quench'd with ſome preſent practice.

BAWD. Thou ſay'ſt true, i'faith, ſo they muſt: for your bride goes to that with ſhame, which is her way to go with warrant. [6]

BOULT. 'Faith ſome do, and ſome do not. But, miſtreſs, if I have bargain'd for the joint, ——

BAWD. Thou may'ſt cut a morſel off the ſpit.

BOULT. I may ſo.

BAWD. Who ſhould deny it? Come, young one, I like the manner of your garments well.

BOULT. Ay, by my faith, they ſhall not be changed yet.

BAWD. Boult, ſpend thou that in the town: report what a ſojourner we have; you'll loſe nothing by cuſtom. When nature framed this piece, ſhe meant thee a good turn; [7] therefore ſay what a paragon ſhe is, and thou haſt the harveſt out of thine own report. [8]

" —— things rank and groſs in nature
" Poſſeſs it *merely*."

Again, in *The Merchant of Venice*:

" Engag'd my friend to his *mere* enemy." MALONE.

[6] —— *for your bride goes to that with ſhame, which is her way to go with warrant.*] You ſay true; for even a bride, who has the ſanction of the law to *warrant* her proceeding, will not ſurrender her perſon without ſome conſtraint. *Which is her way to go with warrant*, means only — *to which ſhe is entitled to go.* MALONE.

[7] *When nature fram'd this piece, ſhe meant thee a good turn;*] A ſimilar ſentiment occurs in *King Lear*:

" That eyeleſs head of thine was firſt fram'd fleſh,
" To raiſe my fortunes." STEEVENS.

[8] —— *and thou haſt the harveſt out of thine own report.*] So, in *Much Ado about Nothing*:

" Frame the ſeaſon for your own harveſt." STEEVENS.

BOULT. I warrant you, miſtreſs, thunder ſhall not ſo awake the beds of eels,[9] as my giving out her beauty ſtir up the lewdly-inclined. I'll bring home ſome to-night.

BAWD. Come your ways; follow me.

MAR. If fires be hot, knives ſharp, or waters deep,[a]
Untied I ſtill my virgin knot will keep.[2]
Diana, aid my purpoſe!

BAWD. What have we to do with Diana? Pray you, will you go with us? [*Exeunt.*

[9] —— *thunder ſhall not ſo awake the beds of eels,*] Thunder is not ſuppoſed to have an effect on fiſh in general, but on eels only, which are roufed by it from the mud, and are therefore more eaſily taken. So, in Marſton's Satires:

"They are nought but eeles, that never will appeare,
"Till that tempeſtuous winds, or thunder, teare
"Their ſlimy beds." L. II. Sat. vii. v. 204. WHALLEY.

[a] *If fires be hot, knives ſharp, or waters deep,*] So, in *Antony and Cleopatra:*

"—— if knife, drugs, ſerpents, have
"Edge, ſting, or operation, I am ſafe." STEEVENS.

Again, more appoſitely, in *Othello:*

"—— If there be cords, or *knives*,
"Poiſon, or *fire*, or *ſuffocating ſtreams*,
"I'll not endure it." MALONE.

[2] *Untied I ſtill my virgin knot will keep.*] We have the ſame claſſical alluſion in *The Tempeſt:*

"If thou doſt break her *virgin-knot*," &c. MALONE.

SCENE IV.

Tharſus. *A Room in* Cleon's *Houſe.*

Enter CLEON *and* DIONYZA.

DION. Why, are you fooliſh? Can it be undone?[3]
CLE. O Dionyza, ſuch a piece of ſlaughter
The ſun and moon ne'er look'd upon!
DION. I think
You'll turn a child again.
CLE. Were I chief lord of all this ſpacious world,
I'd give it to undo the deed.[4] O lady,
Much leſs in blood than virtue, yet a princeſs
To equal any ſingle crown o'the earth,
I'the juſtice of compare! O villain Leonine,
Whom thou haſt poiſon'd too!
If thou hadſt drunk to him, it had been a kindneſs
Becoming well thy feat:[5] what canſt thou ſay,

[3] —— *Can it be undone?*] Thus, Lady Macbeth:
" —— what's done, is done." STEEVENS.

[4] —— *to undo the deed.*] So, in *Macbeth:*
" Wake Duncan with this knocking: — *Ay, would thou could'ſt!*"
In *Pericles*, as in *Macbeth*, the wife is more criminal than the huſband, whoſe repentance follows immediately on the murder.
Thus alſo in Twine's tranſlation: " But Strangulio himſelf confeſſed not to this treaſon, but ſo ſoon as he heard of the foul miſchance, being as it were all amort, and amazed with heavineſs &c. —— and therewithal he looked towardes his wife, ſaying, Thou wicked woman" &c. STEEVENS.

[5] *If thou hadſt drunk to him, it had been a kindneſs*
Becoming well the feat:] Old copy — *face:* which, if this reading be genuine, muſt mean — hadſt thou poiſoned thyſelf by

When noble Pericles ſhall demand his child?[6]
DION. That ſhe is dead. Nurſes are not the fates,
To foſter it, nor ever to preſerve.[7]
She died by night;[8] I'll ſay ſo. Who can croſs it?[9]

pledging him, it would have been an action well becoming thee. For the ſake of a more obvious meaning, however, I read, with Mr. M. Maſon, *feat* inſtead of *face*. STEEVENS.

Feat, i. e. of a piece with the reſt of thy exploit. So, in *The Two Noble Kinſmen*, Palamon ſays:

" Cozener Arcite, give me language ſuch
" As thou haſt ſhewed me *feat*." M. MASON.

[6] ——— *what canſt thou ſay,*
When noble Pericles ſhall demand his child?] So, in the ancient romance already quoted: " —— tell me now what rekeoynge we ſhall gyve hym of his doughter," &c.

Again, in Twine's tranſlation: " Thou reportedſt that Prince Apollonius was dead; and loe now where he is come to require his daughter. What ſhall we now doe or ſay to him."

STEEVENS.

So alſo, in the *Geſta Romanorum*: " Quem [Apollonium] cum vidiſſet Strangulio, perrexit rabido curſu, dixitque uxori ſuæ Dyonifidi — Dixiſti Apollonium naufragum eſſe mortuum. Ecce, venit ad repetendam filiam. Eeee, quid diduri ſumus pro filiâ?"

MALONE.

[7] —— *Nurſes are not the fates,*
To foſter it, nor ever to preſerve.] So King John, on receiving the account of Arthur's death:

" We cannot hold mortality's ſtrong hand: —
" Why do you bend ſuch ſolemn brows on me?
" Think you I bear *the ſhears of deſtiny?*
" Have I commandment on the pulſe of life?" MALONE.

[8] *She died* by night;] Old copy — *at* night. I ſuppoſe Dionyza means to ſay that ſhe died *by* night; was found dead in the morning. The words are from Gower:

" She ſaith, that Thaiſa *ſodeynly*
" *By night* is dead." STEEVENS.

[9] —— *I'll ſay ſo. Who can croſs it?*] So, in *Macbeth*:

" *Mach.* —— Will it not be receiv'd,
" When we have mark'd with blood thoſe ſleepy two
" Of his own chamber, and us'd their very daggers,
" That they have done't!

Unleſs you play the impious innocent,[2]
And for an honeſt attribute, cry out,
She died by foul play.

CLE. O, go to. Well, well,
Of all the faults beneath the heavens, the gods
Do like this worſt.

DION. Be one of thoſe, that think
The petty wrens of Tharſus will fly hence,[3]
And open this to Pericles. I do ſhame
To think of what a noble ſtrain you are,
And of how cow'd a ſpirit.[4]

" Lady M. *Who dares receive it other,*
" As we ſhall make our grief and clamour roar
" Upon his death?" MALONE.

[2] *Unleſs you play the* impious *innocent,*] The folios and the modern editions have omitted the word *impious*, which is neceſſary to the metre, and is found in the firſt quarto.—She calls him, an *impious* ſimpleton, becauſe ſuch a diſcovery would touch the life of one of his own family, his wife.

An *innocent* was formerly a common appellation for an idiot. See Mr. Whalley's note in Vol. IX. p. 147, n. 8. MALONE.

Notwithſtanding Malone's ingenious explanation, I ſhould wiſh to read—the *pious* innocent, inſtead of *impious*. M MASON.

[3] *The* petty *wrens of Tharſus will fly hence,*] Thus the quarto, 1609; that of 1619 reads—*pretty*. STEEVENS.

[4] ——— *I do ſhame*
To think of what a noble ſtrain you are,
And of how cow'd *a ſpirit.*] Old copy—*coward.*
I read (for the ſake of metre)—of how *cow'd* a ſpirit. So, in *Macbeth:*

" For it hath *cow'd* my better part of man." STEEVENS.

Lady Macbeth urges the ſame argument to perſuade her huſband to commit the murder of Duncan, that Dionyza here uſes to induce Cleon to conceal that of Marina:

" ——— art thou *afraid*
" To be the ſame in thine own act and valour,
" As thou art in deſire? Would'ſt thou have that
" Which thou eſteem'ſt the ornament of life,

CLE. To ſuch proceeding
Who ever but his approbation added,
Though not his pre-conſent,[5] he did not flow
From honourable courſes.
DION. Be it ſo then:
Yet none does know, but you, how ſhe came dead,
Nor none can know, Leonine being gone.
She did diſdain my child,[6] and ſtood between
Her and her fortunes: None would look on her,
But caſt their gazes on Marina's face;

" And live a *coward* in thine own eſteem?
" Letting *I dare not* wait upon *I would*,
" Like the poor cat i'the adage?"

Again, after the murder, ſhe exclaims;

" My hands are of your colour, but *I ſhame*
" *To wear a heart ſo white.*" MALONE.

[5] *Though not his* pre-*conſent*,] The firſt quarto reads—*prince* conſent. The ſecond quarto, which has been followed by the modern editions, has—*whole* conſent. In the ſecond edition, the editor or printer ſeems to have corrected what was apparently erroneous in the firſt, by ſubſtituting ſomething that would afford ſenſe, without paying any regard to the corrupted reading, which often leads to the diſcovery of the true. For the emendation inſerted in the text the reader is indebted to Mr. Steevens. A paſſage in *King John* bears no very diſtant reſemblance to the preſent:

" —— If thou didſt but conſent
" To this moſt cruel act, do but deſpair,
" And, if thou want'ſt a cord, the ſmalleſt thread
" That ever ſpider twiſted from her womb
" Will ſerve to ſtrangle thee." MALONE.

[6] *She did* diſdain *my child*,] Thus the old copy, but I think erroneouſly. Marina was not of a *diſdainful* temper. Her excellence indeed *diſgraced* the meaner qualities of her companion, i. e. in the language of Shakſpeare, *diſdained* them. Thus, Adriana, in *The Comedy of Errors*, ſays—" I live *diſdained*;" and, in *Tarquin and Lucrece*, we meet with the ſame verb again:

" Were Tarquin night (as he is but night's child)
" The ſilver-ſhining queen he would *diſdain*;—."

The verb—to *ſtain* is frequently uſed by our author in the ſenſe of—to *diſgrace*. See Vol. XVIII, p. 301, n. 8. STEEVENS.

Whilſt ours was blurted at,[7] and held a malkin,
Not worth the time of day.[8] It pierc'd me thorough;
And though you call my courſe unnatural,[9]
You not your child well loving, yet I find,
It greets me, as an enterprize of kindneſs,
Perform'd to your ſole daughter.[4]

[7] *Whilſt ours was* blurted *at,*] Thus the quarto, 1609. All the ſubſequent copies have—*blurred* at.

This contemptuous expreſſion frequently occurs in our ancient dramas. So, in *King Edward III.* 1596:

" This day hath ſet deriſion on the French,
" And all the world will *blurt* and ſcorn at us."

MALONE.

She did diſdain my child, and ſtood between
Her and her fortunes: None would look on her,
But caſt their gazes on Marina's face;
Whilſt ours was blurted at,] The uſurping Duke in *As you like it,* gives the ſame reaſons for his cruelty to Roſalind:

" —— ſhe robs thee of thy name;
" And thou wilt ſhow more bright, and ſeem more virtuous,
" When ſhe is gone."

The ſame cauſe for Dionyza's hatred to Marina, is alſo alledged in Twine's tranſlation: " The people beholding the beautie and comlineſſe of Tharſia ſaid: Happy is the father that hath Tharſia to his daughter; but her companion that goeth with her is foule and evil favoured. When Dioniſiades heard Tharſia commended, and her owne daughter Philomacia ſo diſpraiſed, ſhe returned home wonderful wrath," &c. STEEVENS.

[8] ———— *a* malkin,
Not worth the time of day.] A *malkin* is a coarſe wench. A kitcheo-*malkin* is mentioned in *Coriolanus. Not worth the time of day,* is, not worth a *good day, or good morrow;* undeſerving the moſt common and uſual ſalutation. STEEVENS.

See Vol. XVII. p. 275, n. 4. MALONE.

[9] *And though you call my* courſe *unnatural,*] So, in *Julius Cæſar:*

" Our *courſe* will ſeem too *bloody,* Caius Caſſius,
" To cut the head off, and then hack the limbs."

MALONE.

[4] *It* greets *me, as an enterprize of kindneſs,*
Perform'd to your ſole daughter.] Perhaps *it greets me,* may

CLE. Heavens forgive it!
DION. And as for Pericles,
What ſhould he ſay? We wept after her hearſe,
And even yet we mourn: her monument
Is almoſt finiſh'd, and her epitaphs
In glittering golden characters expreſs
A general praiſe to her, and care in us
At whole expence 'tis done.
CLE. Thou art like the harpy,
Which, to betray, doth wear an angel's face,
Seize with an eagle's talons.[3]

mean, *it pleaſes me*; ç'eſt à mon gré. If *greet* be uſed in its ordinary ſenſe of *ſaluting* or *meeting with congratulation*, it is ſurely a very harſh phraſe. There is however a paſſage in *King Henry VIII.* which ſeems to ſupport the reading of the text in its ordinary ſignification:

"——'Would I had no being,
"If this *ſalute* my blood a jot." MALONE.

[3] *Thou art* &c.] Old copy:

Thou art like the harpy,
Which, to betray, doſt, with thine angel's face,
Seize with thine eagle's talons. STEEVENS.

There is an awkwardneſs of conſtruction in this paſſage, that leads me to think it corrupt. The ſenſe deſigned ſeems to have been—*Thou reſembleſt in thy conduct the harpy, which allures with the face of an angel, that it may ſeize with the talons of an eagle.*—Might we read:

Thou art like the harpy,
Which, to betray, doſt wear thine angel's face;
Seize with thine eagle's talons.

Which is here, as in many other places, for *who*.

In *King Henry VIII.* we meet with a ſimilar alluſion:

"Ye have *angels' faces*, but Heaven knows your *hearts*."

Again, in *Romeo and Juliet*:

"O ſerpent heart, hid with a flow'ring face!"

Again, in *King John*:

"Kaſh, inconſiderate, fiery voluntaries,
"*With ladies' faces, and fierce dragons' ſpleens.*" MALONE.

I have adopted part of Mr. Malone's emendation, changing only a ſyllable or two, that the paſſage might at leaſt preſent ſome meaning to the reader. STEEVENS.

DION. You are like one, that ſuperſtitiouſly
Doth ſwear to the gods, that winter kills the flies;[4]
But yet I know you'll do as I adviſe. [*Exeunt.*

Enter GOWER, *before the Monument of* MARINA *at* Tharſus.

GOW. Thus time we waſte, and longeſt leagues make ſhort;
Sail ſeas in cockles,[5] have, and wiſh but for't;
Making, (to take your imagination,)
From bourn to bourn,[6] region to region.

[4] *Doth ſwear to the gods, that winter kills the flies;*] You reſemble him who is angry with heaven, becauſe it does not control the common courſe of nature. Marina, like the flies in winter, was fated to periſh, yet you lament and wonder at her death, as an extraordinary occurrence. MALONE.

I doubt whether Malone's explanation be right; the words *ſwear to the gods*, can hardly imply, *to be angry with heaven*, though to ſwear *at* the gods might: But if this conjecture be right, we muſt read *ſupercilioufly*, inſtead of *ſuperſtitiouſly*; for to arraign the conduct of heaven is the very reverſe of ſuperſtition ——Perhaps the meaning may be—"You are one of thoſe who ſuperſtitiouſly appeal to the gods on every trifling and natural event." But whatever may be the meaning, *ſwear to the gods*, is a very aukward expreſſion.

A paſſage ſomewhat ſimilar occurs in *The Fair Maid of the Inn*, where Alberto ſays:

"Here we ſtudy
"The kitchen arts, to ſharpen appetite,
"Dull'd with abundance; and *diſpute with heaven*,
"If that the leaſt puff of the rough north wind
"Blaſt our vine's burden." M. MASON.

[5] *Sail ſeas in cockles,*] We are told by Reginald Scott, in his *Diſcovery of Witchcraft*, 1584, that "it was believed that witches could *ſail* in an egg ſhell, a *cockle*, or muſcle ſhell, through and under tempeſtuous ſeas."—This popular idea was probably in our author's thoughts. MALONE.

See Vol. X. p. 343, n. 7. STEEVENS.

[6] Making, (*to* take your *imagination*,)
From bourn to bourn,] *Making*, if that be the true reading,

By you being pardon'd, we commit no crime
To uſe one language, in each ſeveral clime,
Where our ſcenes ſeem to live. I do beſeech you,
To learn of me, who ſtand i'the gaps to teach you
The ſtages of our ſtory.[7] Pericles
Is now again thwarting the wayward ſeas,[8]

muſt be underſtood to mean—*proceeding in courſe*, from bourn to bourn, &c.—It is ſtill ſaid at ſea—*the ſhip* makes *much way*. I ſuſpect, however, that the paſſage is corrupt. All the copies have —*our* imaginatioo, which is clearly wrong. Perhaps the author wrote—to *taſk* your imaginatioo. MALONE.

Making, (*to* take *your imagiaation*,)

From bourn to bourn, &c.] *Making* is moſt certainly the true reading. So, in p. 216:

Making &c. is travelling (with the hope of engaging your attention) from one diviſion or boundary of the world to another; i. e. we hope to intereſt you by the variety of our ſcene, and the different countries through which we purſue our ſtory.—We ſtill uſe a phraſe exactly correſponding with—*take* your *imagination*; i. e. "To *take* one's fancy." STEEVENS.

[7] —— *who ſtand* i'the gaps *to teach you*
The ſtages of our ſtory. &c.] So, in the chorus to *The Winter's Tale*:

" ——— ——— I ſlide
" O'er ſixteen years, and leave the growth untry'd
" Of that wide *gap*."

The earlieſt quarto reads—*with* gaps; that in 1619—*in* gaps. The reading that I have ſubſtituted, is nearer that of the old copy. MALONE.

To learn of me who ſtand with *gaps* —] I ſhould rather read:—*i'the* gaps. So, in *Antony and Cleopatra*:

" That I may ſleep out this great *gap* of time
" My Antony's away."

I would likewiſe tranſpoſe and correct the following lines thus:

" ——— I to beſeech ye
" To learn of me, who ſtand *i'the* gaps to teach you
" The ſtages of our ſtory. Pericles
" Is now again thwarting the wayward ſeas,
" Attended on by many a lord and knight,
" To ſee his daughter, all his *life's* delight.
" Old Eſcanes, whom Helicanus late
" Advanc'd in time to great and high eſtate,

(Attended on by many a lord and knight,)
To ſee his daughter, all his life's delight.
Old Eſcanes, whom Helicanus late [9]
Advanc'd in time to great and high eſtate,
Is left to govern. Bear you it in mind,
Old Helicanus goes along behind.
Well-ſailing ſhips, and bounteous winds, have brought
This king to Tharſus, (think his pilot thought;
So with his ſteerage ſhall your thoughts grow on,)
To fetch his daughter home, who firſt is gone. [8]

" Is left to govern. Bear it in your mind,
" Old Helicanus goes along behind.
" Well-ſailing ſhips and bounteous winds have brought
" This king to Tharſus: think *his* pilot thought;
" So, with his ſteerage, ſhall your thoughts *go on*,
" To fetch" &c. STEEVENS.

[8] —— *thwarting* the *wayward ſeas*,] So, in *King Henry V.*

" ——— and there being ſeen,
" Heave him away upon your winged thoughts,
" *Athwart the ſeas.*"

The wayward &c. is the reading of the ſecond quarto. The firſt has—*thy*. In the next line but one, the old copies read,—all his *lives* delight. MALONE.

[9] *Old Eſcanes, whom Helicanus late* &c.] In the old copies theſe lines are ſtrangely miſplaced:

" Old Helicanus goes along behind
" Is left to governe it, you beare in mind.
" Old Eſcanes whom Helicanus late
" Advanced in time to great and hie eſtate.
" Well ſailing ſhips and bounteous winds have brought
" This king to Tharſus," &c.

The tranſpoſition ſuggeſted by Mr. Steevens, renders the whole paſſage perfectly clear. MALONE.

[8] —— *think* his *pilot thought*;
So with his ſteerage ſhall your thoughts grow on,)
To fetch his daughter home, who firſt is gone.] The old copies read:

——— *think* this *pilot thought*,
So with his ſteerage ſhall your thoughts groan, &c;

Like motes and ſhadows ſee them move a-
while;[3]
Your ears unto your eyes I'll reconcile.

but they are ſurely corrupt. I read—think *his* pilot thought; ſuppoſe that your imaginatioo is his pilot. So, in *King Henry V:*

" —— 'Tis your *thoughts*, that oow muſt deck our kings,
" *Carry them here and there;* jumpiog o'er times."

Again, *ibidem:*

" Heave him away *upon your winged thoughts*
" *Athwart the ſeas.*"

To the next line the verſificatioo is defective by ooe word being printed inſtead of two. By reading *grow on* ioſtead of *groan*, the ſenſe aod metre are both reſtored. So, in *A Midſummer Night's Dream* (fol. 1623): " —— aod ſo *grow on* to a point." See Vol. VII. p. 22, n. 3. We might read *go on;* but the other appears to be more likely to have been the author's word. MALONE.

I cannot approve of Malooe's ameodment, but adhere to the old copies, with this differeoce only, that I join the words *thought* and *pilot* with a hyphen, aod read:

——— *think this pilot-thought;* ——.

That is, " Keep this leadiog circumſtaoce io your miod, which will ſerve as a pilot to you, aod guide you through the reſt of the ſtory, in ſuch a maooer, that your imagioatioo will keep pace with the king's progreſs." M. MASON.

The plainer meaoing ſeems to be—Think that his pilot had the celerity of thought, ſo ſhall your thought keep pace with his operations. STEEVENS.

—— *who firſt is gone.*] Who has left Tharſus before her father's arrival there. MALONE.

[3] Like *motes and* ſhadows *ſee them move awhile;*] So, in *Macbeth:*

" Come *like ſhadows*, ſo depart." STEEVENS.

Dumb ſhow.

Enter at one door, PERICLES *with his train;* CLEON, *and* DIONYZA *at the other.* CLEON *ſhows* PERICLES *the tomb of* MARINA; *whereat* PERICLES *makes lamentation, puts on ſackcloth, and in a mighty paſſion departs. Then* CLEON *and* DIONYZA *retire.*

Gow. See how belief may ſuffer by foul ſhow!
This borrow'd paſſion ſtands for true old woe;[2]
And Pericles, in ſorrow all devour'd,
With ſighs ſhot through, and biggeſt tears o'erſhow'r'd,
Leaves Tharſus, and again embarks. He ſwears
Never to waſh his face, nor cut his hairs;
He puts on ſackcloth, and to ſea. He bears
A tempeſt, which his mortal veſſel tears,[3]
And yet he rides it out. Now pleaſe you wit[4]
The epitaph is for Marina writ

[2] —— *for* true *old woe;*] So, in *King Henry V:*
" ——— Sit and ſee,
" Minding *true* things by what their *mockeries* be." MALONE.
—— *for true* old *woe:*] i. e for ſuch tears as were ſhed when, the world being in its infancy, diſſimulation was unknown. All poetical writers are willing to perſuade themſelves that ſincerity expired with the firſt ages. Perhaps, however, we ought to read —— true *told* woe. STEEVENS.

[3] *A* tempeſt, *which his* mortal veſſel *tears,*] So, in *K. Richard III:*
" O, then began the *tempeſt* to my ſoul!"
What is here called his *mortal veſſel,* (i. e. his body,) is ſtyled by Cleopatra her *mortal houſe.* STEEVENS.

[4] —— *Now pleaſe you wit* —] Now be pleaſed to *know.* So, in Gower:
" To whiche the lorde to him writte
" That he would underſtonde and *witte,*——."
The editor of the ſecond quarto (which has been copied by all the other editions) probably not underſtanding the paſſage, altered it thus:
" ——— Now *take we our way*
" To the epitaph for Marina writ by *Dionyſa.* MALONE.

By wicked Dionyza.

[*Reads the inſcription on* Marina's *monument.*

The faireſt, ſweet'ſt, and beſt,[5] *lies here,*
Who wither'd in her ſpring of year.
She was of Tyrus, the king's daughter,
On whom foul death hath made this ſlaughter;
Marina was ſhe call'd;[6] *and at her birth,*
Thetis, being proud, ſwallow'd ſome part o'the earth:[7]

[5] —— ſweet'ſt, *and beſt,*] *Sweeteſt* is here uſed as a monoſyllable. So *higheſt*, in *The Tempeſt:* "*Higheſt* queen of ſtate." &c. MALONE.

We might more elegantly read, omitting the conjunction—*and,*—

The faireſt, ſweeteſt, beſt, lies here —. STEEVENS.

[6] *Marina* was ſhe *call'd;* &c.] It might have been expected that this epitaph, which ſets out in four-foot verſe, would have confined itſelf to that meaſure; but inſtead of preſerving ſuch uniformity, throughout the laſt ſix lines it deviates into heroicks, which, perhaps, were never meant by its author. Let us remove a few ſyllables, and try whether any thing is loſt by their omiſſion:

"Marina call'd; and at her birth
"Proud Thetis ſwallow'd part o'the earth:
"The earth, fearing to be o'erflow'd,
"Hath Thetis' birth on heaven beſtow'd:
"Wherefore ſhe ſwears ſhe'll never ſtint
"Make battery upon ſhores of flint."

The image ſuggeſted by—"Thetis *ſwallowed*" &c. reminds us of Brabantio's ſpeech to the ſenate, in the firſt Act of *Othello:*

"—— my particular grief
"Is of ſo *floodgate and o'erbearing nature,*
"That it *engluts and ſwallows* other ſorrows." STEEVENS.

[7] *Thetis, being proud, ſwallow'd* ſome part o'the earth:] The modern editions by a ſtrange blunder, read,—*That is,* being proud, &c.

I formerly thought that by the words—*ſome part of the earth* was meant *Thaiſa*, the mother of Marina. So Romeo calls his beloved Juliet, when he ſuppoſes her dead, *the deareſt morſel of the earth.* But I am now convinced that I was miſtaken. MALONE.

The inſcription alludes to the violent ſtorm which accompanied the birth of Marina, at which time the ſea, proudly o'erſwelling its bounds, ſwallowed, as is uſual in ſuch hurricanes, ſome part of the earth. The poet aſcribes the ſwelling of the ſea to the pride which Thetis felt at the birth of Marina in her element; and ſuppoſes that the

Therefore the earth, fearing to be o'erflow'd,
Hath Thetis' birth-child on the heavens beſtow'd:
Wherefore ſhe does, (and ſwears ſhe'll never ſtint,)[8]
Make raging battery upon ſhores of flint.
No viſor does become black villainy,
So well as ſoft and tender flattery.
Let Pericles believe his daughter's dead,
And bear his courſes to be ordered
By lady fortune; while our ſcenes diſplay[9]
His daughter's woe and heavy well-a day,

earth, being afraid to be overflowed, beſtowed this birth-child of Thetis on the heavens; and that Thetis, in revenge, makes raging battery againſt the ſhores. The line, *Therefore the earth fearing to be o'erflow'd*, proves beyond doubt that the words, *ſome part of the earth*, in the line preceding, cannot mean the *body* of Thaiſa, but a *portion* of the continent. M. MASON.

Our poet has many alluſions in his works to the depredations made by the ſea on the land. So, in his 64th Sonnet:

" When I have ſeen the hungry ocean gain
" Advantage on the kingdom of the ſhore,
" And the firm ſoil win of the watry main,
" Increaſing ſtore with loſs, and loſs with ſtore;—." &c.

We have, I think, a ſimilar deſcription in *King Lear* and *King Henry IV.* P. II. MALONE.

[8] —— (*and ſwears ſhe'll never* ſtint,)] She'll never *ceaſe*. So, in *Romeo and Juliet*:

" It *ſtinted*, and ſaid, ay." MALONE.

[9] —— *while our* ſcenes *diſplay* —] The old copies have—

—— *while our* ſcenes *muſt play*.

We might read—our *ſtage*—or rather, our *ſcene* (which was formerly ſpelt *ſceane*). So, in *As you like it*:

" This wide and univerſal theatre,
" Preſents more woful pageants than the *ſcene*
" Wherein we *play*."

Again, in *The Winter's Tale*:

" ——— as if
" The *ſcene* you *play*, were mine."

It ſhould be remembered, that *ſcene* was formerly ſpelt *ſceane*; ſo there is only a change of two letters, which in the writing of the early part of the laſt century were eaſily confounded. MALONE.

I read as in the text. So, in *King Henry VIII*:

" —— and *diſplay'd* the effects
" Of diſpoſition gentle." STEEVENS.

In her unholy ſervice. Patience then,
And think you now are all in Mitylen. [*Exit.*

SCENE V.

Mitylene. *A Street before the Brothel.*

Enter, from the Brothel, two Gentlemen.

1. GENT. Did you ever hear the like?

2. GENT. No, nor never ſhall do in ſuch a place as this, ſhe being once gone.

1. GENT. But to have divinity preach'd there! did you ever dream of ſuch a thing?

2. GENT. No, no. Come, I am for no more bawdy-houſes: Shall we go hear the veſtals ſing?

1. GENT. I'll do any thing now that is virtuous; but I am out of the road of rutting, for ever.

[*Exeunt.*

SCENE VI.

The ſame. A Room in the Brothel.

Enter Pander, Bawd, *and* BOULT.

PAND. Well, I had rather than twice the worth of her, ſhe had ne'er come here.

BAWD. Fie, fie upon her; ſhe is able to freeze the god Priapus,[a] and undo a whole generation.

[a] —— *Priapus,*] The preſent mention of this deity was perhaps ſuggeſted by the following paſſage in Twine's tranſlation: "Then the bawde brought her into a certaine chappell where ſtoode the idoll of *Priapus* made of gold," &c. STEEVENS.

We muſt either get her raviſh'd, or be rid of her. When ſhe ſhould do for clients her fitment, and do me the kindneſs of our profeſſion, ſhe has me her quirks, her reaſons, her maſter-reaſons, her prayers, her knees; that ſhe would make a puritan of the devil, if he ſhould cheapen a kiſs of her.

BOULT. 'Faith, I muſt raviſh her, or ſhe'll diſfurniſh us of all our cavaliers, and make all our ſwearers prieſts.

PAND. Now, the pox upon her green-ſickneſs for me!

BAWD. 'Faith, there's no way to be rid on't, but by the way to the pox. Here comes the lord Lyſimachus, diſguis'd.[a]

BOULT. We ſhould have both lord and lown, if the peeviſh baggage would but give way to cuſtomers.

Enter LYSIMACHUS.

LYS. How now? How a dozen of virginities?[b]

[a] *Here comes the Lord Lyſimachus*, diſguis'd.] So, in the ancient proſe romance already quoted:—"Thao auone as Anthygoras pryoce of the cyte it wyſte, went and he *diſguyſed* hymſelfe, and weot to the bordell whereas Tarcye was" &c. STEEVENS.

So alſo, in the *Geſta Romanorum*: "Cum leoooe antecedeote & tuba, tertia die cum ſymphonia ducitur [Tharſia] ad lupanar. Sed *Athenagoras princeps* primus ingreditur *velato corpore*. Tharſia autem videns eum projecit ſe ad pedes ejus, & ait," &c. No mention is made in the *Confeſſio Amantis* of this interview between Athenagoras (the Lyſimachus of our play) and the daughter of Appollinus. So that Shakſpeare muſt have taken this circumſtance either from *King Appolyn of Thyre*, or ſome other tranſlation of the *Geſta Romanorum*. MALONE.

The ſame circumſtances are alſo found in Twioe's tranſlation, STEEVENS.

[b] *How now? How a dozen of virginities?*] For what piece may a dozen of virginities be had? So, in *King Henry IV.* Part II:

"*How* a ſcore of ewes now?" MALONE.

BAWD. Now, the gods to-bleſs your honour![4]

BOULT. I am glad to ſee your honour in good health.

LYS. You may ſo; 'tis the better for you that your reſorters ſtand upon ſound legs. How now, wholeſome iniquity?[5] Have you that a man may deal withal, and defy the ſurgeon?

BAWD. We have here one, ſir, if ſhe would—— but there never came her like in Mitylene.

LYS. If ſhe'd do the deeds of darkneſs, thou would'ſt ſay.

BAWD. Your honour knows what 'tis to ſay, well enough.

LYS. Well; call forth, call forth.

BOULT. For fleſh and blood, ſir, white and red, you ſhall ſee a roſe; and ſhe were a roſe indeed, if ſhe had but——

LYS. What, pr'ythee?

BOULT. O, ſir, I can be modeſt.

LYS. That dignifies the renown of a bawd, no leſs than it gives a good report to a number to be chaſte.[6]

[4] *Now, the gods* to-bleſs *your honour!*] This uſe of *to* in compoſition with verbs (as Mr. Tyrwhitt remarks) is very common in Gower and Chaucer. See Vol. V. p. 165, n. 5. STEEVENS.

[5] —— *wholeſome* inquiety?] Thus the quarto, 1609. The ſecond quarto and the modern editions read—*impunity*. MALONE.

[6] *That* dignifies *the renown of a bawd, no leſs than it gives a good report to a number to be chaſte.*] This is the reading of the quarto, 1619. The firſt quarto has—That *dignities* &c. Perhaps the poet wrote—That *dignity is* the renown &c. The word *number* is, I believe, a miſprint; but I know not how to rectify it. MALONE.

The intended meaning of the paſſage ſhould ſeem to be this: "The maſk of modeſty is no leſs ſucceſsfully worn by procureſſes than by wantons. It palliates groſſneſs of profeſſion in the former,

Enter MARINA.

BAWD. Here comes that which grows to the ſtalk;—never pluck'd yet, I can aſſure you. Is ſhe not a fair creature?

LYS. 'Faith, ſhe would ſerve after a long voyage at ſea. Well, there's for you;—leave us.

BAWD. I beſeech your honour, give me leave: a word, and I'll have done preſently.

LYS. I beſeech you, do.

BAWD. Firſt, I would have you note, this is an honourable man.

[*To* MARINA, *whom ſhe takes aſide.*

MAR. I deſire to find him ſo, that I may worthily note him.

BAWD. Next, he's the governor of this country, and a man whom I am bound to.

MAR. If he govern the country, you are bound to him indeed; but how honourable he is in that, I know not.

BAWD. 'Pray you, without any more virginal fencing,[7] will you uſe him kindly? He will line your apron with gold.

MAR. What he will do graciouſly, I will thankfully receive.

while it exempts a multitude of the latter from ſuſpicion of being what they are 'Tis politick for each to aſſume the appearance of this quality, though neither of them in reality poſſeſs it."—I join with Mr. Malone, however, in ſuppoſing this ſenteoce to be corrupt. STEEVENS.

[7] —— *without any more* virginal *fencing.*] This uncommon adjective occurs again io *Coriolanus:*

" —— the *virginal* palms of your daughters——."

MALONE.

LYS. Have you done?

BAWD. My lord, ſhe's not paced yet;[8] you muſt take ſome pains to work her to your manage. Come, we will leave his honour and her together.[9]

[*Exeunt* Bawd, Pander, *and* BOULT.

LYS. Go thy ways.—Now, pretty one, how long have you been at this trade?

MAR. What trade, ſir?

LYS. What I cannot name but I ſhall offend.[10]

MAR. I cannot be offended with my trade. Pleaſe you to name it.

LYS. How long have you been of this profeſſion?

MAR. Ever ſince I can remember.

LYS. Did you go to it ſo young? Were you a gameſter at five, or at ſeven?[11]

[8] *My lord, ſhe's not* paced *yet;*] She has not yet learned her *paces.* MALONE.

[9] *Come, we will leave his honour and her together.*] The firſt quarto adds—*Go thy ways.* Theſe words, which denote both authority and impatience, I think, belong to Lyſimachus. He had before expreſſed his deſire to be left alone with Marina: "—Well there's for you:—*leave us.*" MALONE.

Theſe words may ſignify only—*Go back again;* and might have been addreſſed by the Bawd to Marina, who had offered to quit the room with her. STEEVENS.

[10] What *I cannot name but I ſhall offend.*] The old copies read: Why *I cannot name* &c. MALONE.

I read—*What* I cannot &c. So, in *Meaſure for Meaſure:*

"*What* but to ſpeak of would offend again."

STEEVENS.

[11] *Were you* a gameſter *at five, or at ſeven?*] A *gameſter* was formerly uſed to ſignify a *wanton.* So, in *All's well that ends well:*

"She's impudent, my lord,
"And was a common *gameſter* to the camp." MALONE.

MAR. Earlier too, ſir, if now I be one.

LYS. Why, the houſe you dwell in, proclaims you to be a creature of ſale.

MAR. Do you know this houſe to be a place of ſuch reſort, and will come into it? I hear ſay, you are of honourable parts, and are the governor of this place.

LYS. Why, hath your principal made known unto you who I am?

MAR. Who is my principal?

LYS. Why, your herb-woman; ſhe that ſets ſeeds and roots of ſhame and iniquity. O, you have heard ſomething of my power, and ſo ſtand aloof[4] for more ſerious wooing. But I proteſt to thee, pretty one, my authority ſhall not ſee thee, or elſe, look friendly upon thee. Come, bring me to ſome private place. Come, come.

MAR. If you were born to honour, ſhow it now;[5]

Again, in *Troilus and Creſſida*:

"— —— fluttiſh ſpoils of opportunity,
"And *daughter of the gomes*." STEEVENS.

[4] —— *and ſo ſtand* aloof —] Old copies—*aloft*. Corrected by Mr. Rowe. MALONE.

[5] *If you were born to honour, ſhow it now*;] In the *Geſta Romanorum*, Thaiſia (the Marina of the preſent play) preſerves her chaſtity by the recital of her ſtory: "Miſerere me propter Deum, & per Deum te adjuro, ne me violes. Reſiſte libidini tuæ, & audi caſus infelicitatis meæ, & unde ſim diligenter conſidera. Cui cum univerſos caſus ſuos expoſuiſſet, princeps confuſus et pietate plenus, ait ei,—'Habeo & ego filiam tibi ſimilem, de qua ſimiles caſus metuo.' Hæc dicens, dedit ei viginti aureos, dicens, ecce habes amplius pro virginitate quam impoſitus eſt. Dic adveoientibus ſicut mihi dixiſti, & liberaberis."

The affecting circumſtance which is here ſaid to have ſtruck the mind of Athenagoras, (the danger to which his own daughter was liable,) was probably omitted in the tranſlation. It hardly, otherwiſe, would have eſcaped our author. MALONE.

If put upon you, make the judgement good
That thought you worthy of it.

LYS. How's this? how's this?—Some more;—be ſage. [6]

MAR. For me,
That am a maid, though moſt ungentle fortune
Hath plac'd me here within this loathſome ſtie,
Where, ſince I came, diſeaſes have been ſold
Dearer than phyſick,—O that the good gods
Would ſet me free from this unhallow'd place,
Though they did change me to the meaneſt bird
That flies i'the purer air!

LYS. I did not think
Thou could'ſt have ſpoke ſo well; ne'er dream'd thou could'ſt.
Had I brought hither a corrupted mind,
Thy ſpeech had alter'd it. Hold, here's gold for thee:
Perſéver ſtill in that clear way thou goeſt,[7]
And the gods ſtrengthen thee!

MAR. The gods preſerve you!

LYS. For me, be you thoughten
That I came with no ill intent; for to me

It is preſerved in Twine's tranſlation, as follows: "Be of good cheere, Thaiſia, for ſurely I rue thy caſe; and I myſelfe have alſo a daughter at home, to whome I doubt that the like chances may befall," &c. STEEVENS.

[6] —— *Some more;—be ſage.*] Lyſimachus ſays this with a ſneer.—*Proceed with your fine moral diſcourſe.* MALONE.

[7] *Perſever ſtill in that* clear *way thou goeſt,*] Continue in your preſent virtuous diſpoſition. So, in *The Two Noble Kinſmen*, 1634:

"——— For the ſake
"Of *clear* virginity, be advocate
"For us and our diſtreſſes." MALONE.

[8] See Vol. XVII. p. 88, n. 9. STEEVENS.

The very doors and windows favour vilely.
Farewell. Thou art a piece of virtue,[8] and
I doubt not but thy training hath been noble.
Hold; here's more gold for thee.—
A curſe upon him, die he like a thief,
That robs thee of thy goodneſs! If thou hear'ſt from me,
It ſhall be for thy good.

[*As* LYSIMACHUS *is putting up his purſe,* BOULT *enters.*

BOULT. I beſeech your honour, one piece for me.

LYS. Avaunt, thou damned door-keeper! Your houſe,
But for this virgin that doth prop it up,
Would ſink, and overwhelm you all. Away!

[*Exit* LYSIMACHUS.

BOULT. How's this? We muſt take another courſe with you. If your peeviſh chaſtity, which is not worth a breakfaſt in the cheapeſt country under the cope,[9] ſhall undo a whole houſehold, let me be gelded like a ſpaniel. Come your ways.

MAR. Whither would you have me?

BOULT. I muſt have your maidenhead taken off, or the common hangman ſhall execute it. Come your way. We'll have no more gentlemen driven away. Come your ways, I ſay.

[8] ——— *a piece of virtue,*] This expreſſion occurs in *The Tempeſt*:
" ——— thy mother was
" *A piece of virtue* ——." STEEVENS.
Again, in *Antony and Cleopatra*:
" Let not the *piece of virtue*, which is ſet
" Betwixt us, ——."
Octavia is the perſon alluded to. MALONE.

[9] ——— *under the* cope,] i. e. under the *cope* or *covering* of heaven. The word is thus uſed in *Cymbeline*. In *Coriolanus* we have " under the *canopy*;" with the ſame meaning. STEEVENS.

Re-enter Bawd.

BAWD. How now! what's the matter?

BOULT. Worſe and worſe, miſtreſs; ſhe has here ſpoken holy words to the lord Lyſimachus.

BAWD. O abominable!

BOULT. She makes our profeſſion as it were to ſtink afore the face of the gods.[a]

BAWD. Marry, hang her up for ever!

BOULT. The nobleman would have dealt with her like a nobleman, and ſhe ſent him away as cold as a ſnowball; ſaying his prayers too.

BAWD. Boult, take her away; uſe her at thy pleaſure: crack the glaſs of her virginity, and make the reſt malleable.[b]

[a] *She makes our profeſſion as it were to* ſtink *afore the face of the gods,*] So, in *Meaſure for Meaſure*, the Duke ſays to the Bawd:

"Canſt thou believe thy living is a life,
"So *ſtinkingly* depending?
"*Clown.* Indeed, it does *ſtink* in ſome ſort, ſir—."

STEEVENS.

[b] ——— *crack the glaſs of her virginity, and make the reſt* malleable. So, in the *Geſta Romanorum:* "Altera die, adhuc eam virginem audiens, iratus [leno] vocans villicum puellarum, *dixit*, duc eam ad te, & *frange nodum virginitatis ejus.*" MALONE.

Here is perhaps ſome alluſion to a fact recorded by Dion Caſſius and by Plioy, B. XXXVI. ch. xxvi. but more circumſtantially by Petronius. See his *Satyricon*, Variorum edit. p. 189. A ſkilful workman who had diſcovered the art of *making glaſs malleable*, carried a ſpecimen of it to Tiberius, who aſked him if he alone was in poſſeſſion of the ſecret. He replied in the affirmative; on which the tyrant ordered his head to be ſtruck off immediately, leſt his invention ſhould have proved injurious to the workers in gold, ſilver, and other metals. The ſame ſtory, however, is told in the *Geſta Romanorum*, chapter 44. STEEVENS.

BOULT. An if ſhe were a thornier piece of ground than ſhe is, ſhe ſhall be plough'd.[3]

MAR. Hark, hark, you gods!

BAWD. She conjures: away with her. Would ſhe had never come within my doors! Marry hang you! She's born to undo us. Will you not go the way of women-kind? Marry come up, my diſh of chaſtity with roſemary and bays![4] [*Exit* Bawd.

BOULT. Come, miſtreſs; come your way with me.

MAR. Whither would you have me?

BOULT. To take from you the jewel you hold ſo dear.

MAR. Pr'ythee, tell me one thing firſt.

BOULT. Come now, your one thing;[5]

MAR. What canſt thou wiſh thine enemy to be?

BOULT. Why, I could wiſh him to be my maſter, or rather, my miſtreſs.

MAR. Neither of theſe are yet ſo bad as thou art,[6] Since they do better thee in their command.

[3] —— *ſhe ſhall be* plough'd.] So, in *Antony and Cleopatra:*

"She made great Cæſar lay his ſword to bed,
"He *plough'd* her, and ſhe cropp'd." STEEVENS.

[4] —— *my diſh of chaſtity* with roſemary and bays!] Anciently many diſhes were ſerved up with this garniture, during the ſeaſon of Chriſtmas. The bawd means to call her a piece of oſtentatious virtue. STEEVENS.

[5] Mar. *Pr'ythee, tell me* one thing *firſt.*
Boult. *Come now, your* one thing;] So, in *King Henry IV.* Part II:

"*P. Hen.* Shall I tell thee *one thing*, Poins?
"*Poins.* Go to, I ſtand the puſh of your *one thing.*" MALONE.

[6] *Neither of theſe are yet ſo bad as thou art,*] The word *yet* was inſerted by Mr. Rowe for the ſake of the metre. MALONE.

Thou hold'ſt a place, for which the pained'ſt fiend
Of hell would not in reputation change:
Thou'rt the damn'd door-keeper to every coyſtrel
That hither comes enquiring for his tib;[7]
To the cholerick fifting of each rogue thy ear
Is liable; thy very food is ſuch
As hath been belch'd on by infected lungs.[8]

BOULT. What would you have me do? go to the wars, would you? where a man may ſerve ſeven years for the loſs of a leg, and have not money enough in the end to buy him a wooden one?

MAR. Do any thing but this thou doeſt. Empty
Old receptacles, common ſewers, of filth!
Serve by indenture to the common hangman:

[7] ——————— *to every* coyſtrel
That hither comes enquiring for his tib;] To every mean or drunken fellow that comes to enquire for a girl. *Coyſtrel* is properly a wine-veſſel. *Tib* is, I think a contraction of *Tabitha*. It was formerly a cant name for a ſtrumpet. See Vol. IX. p. 69, n. 6. MALONE.

Tib was a common nick-name for a wanton. So, in *Nofce te*, (*Humours*) by Richard Turner, 1607:

"They wondred much at Tom, but at *Tib* more,
"Faith (quoth the vicker) 'tis an exlent whore."

Again, in Churchyard's *Choiſe*:

"Tuſhe, that's a toye, let Tomkin talke of *Tibb*."

Coyſtrel means a paltry fellow. This word ſeems to be corrupted from *keſtrel*, a baſtard kind of hawk. It occurs in Shakſpeare's *Twelfth Night*, Act I. ſc. iii Spenſer, Bacon, and Dryden, alſo mention the *keſtrel*; and *Kaſtril*, Ben Jonſon's angry boy in *The Alchemiſt*, is only a variation of the ſame term. The word *coyſtrel* in ſhort, was employed to characteriſe any worthleſs or ridiculous being. STEEVENS.

[8] *As hath been* beleh'd on by infected lungs.] Marina, who is deſigned for a character of juvenile innocence, appears much too knowing in the impurities of a brothel; nor are her expreſſions more chaſtiſed than her ideas. STEEVENS.

Any of theſe ways are better yet than this: [1]
For that which thou profeſſeſt, a baboon,
Could he but ſpeak, would own a name too dear.[2]
O that the gods would ſafely from this place
Deliver me! Here, here is gold for thee.
If that thy maſter would gain aught by me,
Proclaim that I can ſing, weave, ſew, and dance,
With other virtues, which I'll keep from boaſt;
And I will undertake all theſe to teach.
I doubt not but this populous city will
Yield many ſcholars.[3]

BOULT. But can you teach all this you ſpeak of?

MAR. Prove that I cannot, take me home again,
And proſtitute me to the baſeſt groom[4]

[1] *Any of theſe ways are* better yet *than this:*] The old copies read:

Any of theſe ways are yet better *than this.*

For this ſlight tranſpoſition I am accountable. MALONE.

[2] *For that which thou profeſſeſt, a* baboon,
Could he but ſpeak, would own a name too dear.] The old copy thus:

For what thou profeſſeſt, a baboon, could he ſpeak,
Would own a name too dear.

That is, a baboon would think his tribe diſhonoured by ſuch a profeſſion. Iago ſays, "Ere I would drown myſelf, &c. I would change my humanity with a *baboon.*"

Marina's wiſh for deliverance from her ſhameful ſituation, has been already expreſſed in almoſt the ſame words:

"———— O that the good gods
"Would ſet me free from this unhallow'd place!"

In this ſpeech I have made ſome trifling regulations. STEEVENS.

[3] *I doubt not but this populous city will*
Yield many ſcholars.] The ſcheme by which Marina effects her releaſe from the brothel, the poet adopted from the *Confeſſio Amantis.* MALONE.

All this is likewiſe found in Twine's tranſlation. STEEVENS.

[4] *And proſtitute me to the baſeſt groom* —] So, in *King Henry V:*

"Like a baſe pander, hold the chamber-door,
"Whilſt by a ſlave, no gentler than my dog,
"His faireſt daughter is contaminate." STEEVENS.

That doth frequent your houſe.

BOULT. Well, I will ſee what I can do for thee: if I can place thee, I will.

MAR. But, amongſt honeſt women?

BOULT. 'Faith, my acquaintance lies little amongſt them. But ſince my maſter and miſtreſs have bought you, there's no going but by their conſent: therefore I will make them acquainted with your purpoſe, and I doubt not but I ſhall find them tractable enough.[4] Come, I'll do for thee what I can; come your ways. [*Exeunt.*

ACT V.

Enter GOWER.

GOW. Marina thus the brothel ſcapes, and chances
Into an honeſt houſe, our ſtory ſays.
She ſings like one immortal, and ſhe dances[5]
As goddeſs like to her admired lays:

[4] —— *but I ſhall find them tractable enough.*] So, in Twine's tranſlation: "—— he brake with the bawd his maſter touching that matter, who, hearing of her ſkill, and hoping for the gaine, was eaſily perſuaded." STEEVENS.

[5] ——— *and ſhe dances*
As goddeſs-like *to her admired lays:*] This compound epithet (which is not common) is again uſed by our author in *Cymbeline*:
"———— and undergoes,
"More *goddeſs-like* than wife-like, ſuch aſſaults
"As would take in ſome virtue." MALONE.
Again, in *The Winter's Tale*:
"——— moſt *goddeſs-like* prank'd up." STEEVENS.

Deep clerks ſhe dumbs;[4] and with her neeld compoſes[5]
Nature's own ſhape, of bud, bird, branch, or berry?
That even her art ſiſters the natural roſes;[6]
Her inkle, ſilk, twin with the rubied cherry:[7]

[4] *Deep clerks ſhe* dombs;] This uncommon verb is alſo found in *Antony and Cleopatra*:

" —— that what I would have ſpoke
" Was beaſtly *dumb'd* by him." STEEVENS.

So, in *A Midſummer Night's Dream*:

" Where I have come, great *clerks* have purpoſed
" To greet me with premeditated welcomes;
" Where I have ſeen them ſhiver and look pale,
" Make periods in the midſt of ſentences,
" Throttle their practis'd accents in their fears,
" And, in concluſion, *dumbly* have broke off,
" Not paying me a welcome."

Theſe paſſages are compared only on account of the ſimilarity of expreſſion, the ſentiments being very different. Theſeus confounds thoſe who addreſs him, by his ſuperior dignity; Marina fileences the learned perſons with whom ſhe converſes, by her literary ſuperiority. MALONE.

[5] —— *and with her* neeld *compoſes* —] *Neeld* for *needle*. So in the tranſlation of Lucan's *Pharſalia*, by ſir A. Gorges, 1614:

" —— Like pricking *neeids*, or points of ſwords."

MALONE.

[6] *That even her art* ſiſters *the natural roſes;*] I have not met with this word in any other writer. It is again uſed by our author in *A Lover's Complaint*, 1609:

" From off a hill, whoſe concave womb reworded
" A plaintful ſtory from a *ſiſt'ring* vale ——." MALONE.

[7] *Her* iokle, *ſilk*, twin *with the rubied cherry:*] *Inkle* is a ſpecies of tape. It is mentioned in *Love's Labour's Loſt*, and in *The Winter's Tale*. All the copies read, I think corruptly,—*twine* with the rubied cherry. The word which I have ſubſtituted is uſed by Shakſpeare in *Othello*:

" Though he had *twin'd* with me, both at a birth,——."

Again, in *Coriolanus*:

" —— who *twin* as it were in love." MALONE.

Again, more appoſitely, in *The Two Noble Kinſmen*, by Fletcher:

" Her *twining cherries* ſhall their ſweetneſs fall
" Upon thy taſteful lips."

That pupils lacks ſhe none of noble race,
Who pour their bounty on her; and her gain
She gives the curſed bawd. Here we her place;[8]
And to her father turn our thoughts again,
Where we left him, on the ſea. We there him loſt;[9]
Whence, driven before the winds, he is arriv'd
Here where his daughter dwells; and on this coaſt
Suppoſe him now at anchor. The city ſtriv'd
God Neptune's annual feaſt to keep:[a] from whence
Lyſimachus our Tyrian ſhip eſpies,
His banners ſable, trimm'd with rich expence;
And to him in his barge with fervour hies.[3]

Inkle, however, as I am informed, anciently ſignified a particular kind of *crewel* or *worſted* with which ladies worked flowers, &c. It will not eaſily be diſcovered how Marina could work ſuch reſemblances of nature with *tape*. STEEVENS.

[8] —— Here *we her place;*] So, the firſt quarto. The other copies read,—*Leave* we her place. MALONE.

[9] *Where we left him, on the ſea. We there him* loſt;] The firſt quarto reads—We there him *left*. The editor of that in 1619, finding the paſſage corrupt, altered it entirely. He reads:

Where we left him at *ſea*, tumbled and toſt;——.

The correſpondiog rhyme, *coaſt*, ſhews that *left*, in the firſt edition, was only a miſprint for *loſt*. MALONE.

[a] ———— *The city* ſtriv'd
God Neptune's annual feaſt to keep:] The citizens *vied* with each other in celebrating the feaſt of Neptune. This harſh expreſſion was forced upon the author by the rhyme. MALONE.

I ſuſpect that our author wrote:

———— *The city's* hiv'd
God Neptune's annual feaſt to keep:——.

i. e. the citizens, on the preſent occaſion, are collected like bees in a *hive*. Shakſpeare has the ſame verb in *The Merchant of Venice*: —"Drones *hive* not with me." STEEVENS.

[3] *And to him in his barge with* fervour *hies.*] This is one of the few paſſages in this play, in which the error of the firſt copy is

In your ſuppoſing once more put your ſight;
Of heavy Pericles think this the bark: [4]
Where, what is done in action, more, if might,[5]
Shall be diſcover'd; pleaſe you, ſit, and hark.
[*Exit.*

corrected in the ſecond. The eldeſt quarto reads unintelligibly — with *former* hies. MALONE.

[4] *In your* ſuppoſing *once more put your* ſight;
Of heavy Pericles think this the *bark:*] Once more put your ſight under the guidance of your imagination. *Suppoſe* you *ſee* what we cannot exhibit to you; think this ſtage, on which I ſtand, the bark of the melancholy Pericles. So before:

"In your imagination hold
"This ſtage, the ſhip, upon whoſe deck
"The ſea-toſs'd Pericles appears to ſpeak."

Again in *King Henry V:*

"———— *Behold*
"In the quick forge and working-houſe of *thought.*"

Again, *ibidem:*

"———— your *eyes* advance
"After your *thoughts.*"

Again, *ibidem:*

"Work, work your *thoughts*, and therein *ſee* a ſiege."

Again, *ibidem:*

"Play with your *fancies*, and *in them behold*
"Upon the hempen tackle ſhip-boys climbing," &c.

Again, in *King Richard III:*

"———— all will come to nought;
"When ſuch bad dealing muſt be *ſeen* in *thought.*"

The quarto, 1609, reads:

Of heavy Pericles think this his *bark:*

and ſuch alſo is the reading of the copy printed in 1619. The folio reads—*On* heavy Pericles, &c. If this be right, the paſſage ſhould be regulated differently:

And to him in his barge with fervour hies,
In your ſuppoſing.—Once more put your ſight
On *heavy Pericles;* &c.

You muſt now aid me with your imagination, and ſuppoſe Lyſimachus haſtening to his barge to go on board the Tyrian ſhip. Once more behold the melancholy Pericles, &c. But the former is, in my opinion, the true reading To exhort the audience merely to behold Pericles, was very unneceſſary; as to the enſuing ſcene he would of courſe be repreſented to them. Gower's principal office in theſe choruſſes is, to perſuade the ſpectators, not to uſe, but to, diſbelieve, their eyes. MALONE.

SCENE I.

On board PERICLES' *ſhip, off* Mitylene. *A cloſe Pavilion on deck, with a curtain before it;* PERICLES *within it, reclined on a couch. A barge lying beſide the* Tyrian *veſſel.*

Enter two Sailors, *one belonging to the* Tyrian *veſſel, the other to the barge; to them* HELICANUS.

TYR. SAIL. Where's the lord Helicanus? he can reſolve you. [*To the Sailor of* Mitylene.
O here he is.——
Sir, there's a barge put off from Mitylene,
And in it is Lyſimachus the governor,
Who craves to come aboard. What is your will?

HEL. That he have his. Call up ſome gentlemen.

TYR. SAIL. Ho, gentlemen! my lord calls.

Enter two Gentlemen.

1. GENT. Doth your lordſhip call?

[6] *Where, what is done in action, more, if might,*] *Where all that may be diſplayed in action, ſhall be exhibited; and more ſhould be ſhown, if our ſtage would permit.* The poet ſeems to be aware of the difficulty of repreſenting the enſuing ſcene. *More, if might.*—is the reading of the firſt quarto The modern copies read, unintelligibly,—*more of might.* MALONE.

More of might i. e. *of more might* (were there authority for ſuch a reading) ſhould ſeem to mean—*of greater conſequence.* Such things we ſhall exhibit. As to the reſt, let your imaginations dictate to your eyes. We ſhould, otherwiſe, read:

Where, of what's done in action, more, if might,
Should *be diſcover'd;*——. STEEVENS.

HEL. Gentlemen,
There is ſome of worth would come aboard; I pray you,
To greet them fairly.[6]

[*The* Gentlemen *and the two* Sailors *deſcend, and go on board the barge.*

Enter, from thence, LYSIMACHUS *and* Lords; *the* Tyrian Gentlemen, *and the two* Sailors.

TYR. SAIL. Sir,
This is the man that can, in aught you would,
Reſolve you.
LYS. Hail, reverend ſir! The gods preſerve you!
HEL. And you, ſir, to out-live the age I am,
And die as I would do.
LYS. You wiſh me well.
Being on ſhore, honouring of Neptune's triumphs,
Seeing this goodly veſſel ride before us,
I made to it, to know of whence you are.
HEL. Firſt, ſir, what is your place?
LYS. I am governor of this place you lie before.
HEL. Sir,
Our veſſel is of Tyre, in it the king;
A man, who for this three months hath not ſpoken
To any one, nor taken ſuſtenance,
But to prorogue his grief.[7]

[6] —— *greet* them *fairly.*] Thus the folio. The quarto, 1609, has—greet *him* fairly. MALONE.

[7] *But to* prorogue *his grief.*] To lengthen or *prolong* his grief. The modern editions read unneceſſarily:

But to prolong *his grief*

Prorogued is uſed by our author in *Romeo and Juliet* for *delayed*:

"My life were better ended by their hate,
"Than death *prorogued* wanting of thy love." MALONE.

LYS. Upon what ground is his diſtemperature?
HEL. Sir, it would be too tedious to repeat ;[8]
But the main grief of all ſprings from the loſs
Of a beloved daughter and a wife.
LYS. May we not ſee him, then ?
HEL. You may indeed, ſir.
But bootleſs is your ſight; he will not ſpeak
To any.
LYS. Yet, let me obtain my wiſh.
HEL. Behold him, ſir; [PERICLES *diſcovered.*][9]
this was a goodly perſon,
Till the diſaſter, that, one mortal night,
Drove him to this.[4]

[8] Sir, *it would be* &c.] For the inſertion of the ſupplemental word (*Sir*) here and in the next ſpeech but one, as well as in the firſt addreſs of Helicanus to Lyſimachus, I am accountable. MALONE.

[9] *Pericles diſcovered.*] Few of the ſtage-directions that have been given in this and the preceding acts, are found in the old copy. In the original repreſentation of this play, Pericles was probably placed in the back part of the ſtage, concealed by a curtain, which was here drawn open. The antient narratives repreſent him as remaining in the cabin of his ſhip. Thus, in the *Confeſſio Amantis*, it is ſaid:

"But for all that though hem be lothe,
"He [Athenagoras, the governour of Mitylene,] foode the ladder and *downe* he *goeth*
"And to him ſpake——"

So alſo, in *King Appolyn of Thyre*, 1510: "——he is here *benethe* in tenebres and obſcurete, and for nothinge that I may dne he wyll not yſſue out of the place where as he is."—But as in ſuch a ſituation Pericles would not be viſible to the audience, a different ſtage-direction is now given. MALONE.

[4] *Till the diſaſter, that, one* mortal night,
Drove him to this.] The copies all read—one mortal *wight*. The word which I ſuppoſe the author to have written, affords an eaſy ſenſe. *Mortal* is here uſed for *pernicious, deſtructive*. So, in *Macbeth*:

"Hold faſt the *mortal* ſword." MALONE.

Lys. Sir, king, all hail! the gods preſerve you!
Hail,
Hail, royal ſir!
Hel. It is in vain; he will not ſpeak to you.
1. Lord. Sir, we have a maid in Mitylene,[3] I durſt
wager,
Would win ſome words of him.
Lys. 'Tis well bethought.
She, queſtionleſs, with her ſweet harmony
And other choice attractions, would allure,
And make a battery through his deafen'd parts,
Which now are midway ſtopp'd:[4]

[3] *Sir, we have a maid* &c.] This circumſtance reſembles another in *All's well that ends well*, where Lafeu gives an account of Helena's attractions to the king, before ſhe is introduced to attempt his cure. Steevens.

[4] *And make a battery through his* deafen'd *parts,*
Which now are midway ſtopp'd:] The earlieſt quarto reads—*defend* parts. I have no doubt that the poet wrote—through his *deafen'd* parts,—i. e. ears; which were to be aſſailed by the melodious voice of Marina. In the old quarto few of the participles have an elifion-mark. This kind of phraſeology, though it now appears uncouth, was common in our author's time.
Thus, in the poem entitled *Romeus and Juliet:*
"Did not thy *parts*, foredon with pain, languiſh away and pine?"
Again, more appoſitely, *ibidem:*
"Her dainty *tender* parts 'gan ſhiver all for dread;
"Her golden hair did ſtand upright upon her chilliſh head."
Again, in our poet's *Venus and Adonis:*
"Or, were I deaf, thy *outward parts* would move
"Each part in me that were but ſenſible."
Again, in his 69th Sonnet:
"Thoſe *parts* of thee, that the world's eye doth view," &c.
Stopp'd is a word which we frequently find connected with the ear. So, in *King Richard II:*
"*Gaunt.* My death's ſad tale may not *undeaf* his ear.
"*York.* No; it is *ſtopp'd* with other flattering ſounds."
Malone.

She, all as happy as of all the faireſt,
Is, with her fellow maidens, now within
The leafy ſhelter that abuts againſt
The iſland's ſide.[4]

[*He whiſpers one of the attendant Lords.* — *Exit* Lord, *in the barge of* LYSIMACHUS.[5]

Mr. Malone's explanation is fully ſupported by a line in *Antony and Cleopatra:*

" *Make battery to our ears* with the loud muſick."

HOLT WHITE.

Perhaps we ſhould read—his deafen'd *ports*. Thus, in *Timon:*

" Deſcend, and open your uneharged *ports*."

i. e. gates. *Deafen'd ports* would mean the oppilated doors of hearing. In *King Henry IV.* Part II. we have " the *gates* of breath." STEEVENS.

[4] *She, all as happy as of all the faireſt*
Is, with her fellow maidens, now within *&c.*] Old copy:
She is as happy, as the faireſt of all,
And, with her fellow-maids, is now upon
The leafy ſhelter—— STEEVENS.

Marina might be ſaid to be *under* the leafy ſhelter, but I know not how ſhe could be *upon* it; nor have I a clear idea of *a ſhelter* abutting againſt the ſide of an iſland. I would read:

——————*is now upon*
The leafy ſhelver, *that abuts againſt*
The iſland's ſide.

i. e. the *ſhelving bank* near the ſea-ſide, ſhaded by adjoining trees. It appears from Gower, that the feaſt of Neptune was celebrated on the *ſtrand:*

" The lordes both and the commune
" The high feſtes of Neptune
" *Upon the ſtronde*, at rivage,
" As it was cuſtome and uſage,
" Solempneliche thei be ſigh."

So, before in this ſcene:

" Being on *ſhore*, honouring of Neptune's triumphs,—."

Marina and her fellow-maids, we may ſuppoſe, had retired a little way from the ſtrand, and ſeated themſelves under the adjoining trees, to ſee the triumph. This circumſtance was an invention of the poet's. In *King Appolyn of Tyre*, Tharſye, the Marina of this play, is brought from the *bordel* where ſhe had been placed. In the *Confeſſio Amantis*, ſhe is ſummoned, by order of the gover-

HEL. Sure all's effectleſs; yet nothing we'll omit
That bears recovery's name. But, ſince your kindneſs
We have ſtretch'd thus far, let us beſeech you further,
That for our gold we may proviſion have,
Wherein we are not deſtitute for want,
But weary for the ſtaleneſs.
LYS. O, ſir, a courteſy,
Which if we ſhould deny, the moſt juſt God
For every graff would ſend a caterpillar,
And ſo inflict our province.[y]—Yet once more

nor, from *the honeſt houſe* to which ſhe had retreated.—The words *with* and *is*, which I have inſerted, are not in the old copy. MALONE.

If any alteration be thought neceſſary, I would read: "And is now *about* the leafy ſhelter," inſtead of *upon*. M. MASON.

Mr. M. Maſon's alteration cannot be admitted, as the words *about* and *abut* would be ſo near each other as to occaſion the moſt barbarous diſſonance.—I have at leaſt printed the paſſage ſo as to afford it ſmoothneſs, and ſome apparent meaning. STEEVENS.

[6] *Exit Lord, in the barge of Lyſimachus.*] It may ſeem ſtrange that a fable ſhould have been choſen to form a drama upon, in which the greater part of the buſineſs of the laſt act ſhould be tranſacted at ſea; and wherein it ſhould even be neceſſary to produce two veſſels on the ſcene at the ſame time. But the coſtums and exhibitions of the modern ſtage give this objection to the play before us a greater weight than it really has. It appears, that, when *Pericles* was originally performed, the theatres were furniſhed with no ſuch apparatus as by any ſtretch of the imagination could be ſuppoſed to preſent either a ſea, or a ſhip; and that the audience were contented to behold veſſels ſailing in and out of port, in their *mind's eye* only. This licence being once granted to the poet, the lord, in the inſtance now before us, walked off the ſtage, and returned again in a few minutes, leading in Marina, without any ſenſible impropriety; and the preſent drama, exhibited before ſuch indulgent ſpectators, was not more incommodious in the repreſentation than any other would have been. See *The Hiſtorical account of the Engliſh Stage*, Vol. III. MALONE.

[7] *And ſo inflict our province.*] Thus all the copies. But I do

Let me entreat to know at large the cauſe
Of your king's ſorrow.
HEL. Sit, ſir,[8] I will recount it;—
But ſee, I am prevented.

Enter, from the barge, Lord, MARINA, *and a young Lady.*

LYS. O, here is
The lady that I ſent for. Welcome, fair one!
Is't not a goodly preſence?[9]
HEL. A gallant lady.
LYS. She's ſuch, that were I well aſſur'd ſhe come
Of gentle kind and noble ſtock, I'd wiſh
No better choice, and think me rarely wed.
Fair one, all goodneſs that conſiſts in bounty
Expect even here, where is a kingly patient:[1]

not believe *to inflict* was ever uſed by itſelf in the ſenſe of to *puniſh*. The poet probably wrote—And ſo *afflict* our province.
MALONE.

[8] Sit, *ſir*,] Thus the eldeſt quarto. The modern editions read —*Sir*, ſir. MALONE.

[9] *Is't not a goodly* preſence?] Is ſhe not beautiful in her form? So, in *King John*:
"Lord of thy *preſence*, and no land beſide."
All the copies read, I think corruptedly:
Is it a goodly preſent? MALONE.

Mr. Malone's emendation is undoubtedly judicious. So, in *Romeo and Juliet*:
"Show a *fair preſence*, and put off theſe frowns."
STEEVENS.

[1] *Fair* one, *all goodneſs that conſiſts* in bounty
Expect even here, where is a kingly patient:] The quarto, 1609, reads:
Fair on, *all goodneſs that conſiſts* in beauty *ex.*

If that thy proſperous-artificial feat[3]

The editor of the ſecond quarto in 1619, finding this unintelligible, altered the text, and printed—Fair *and* all goodneſs, &c. which renders the paſſage nonſenſe.—*One* was formerly written *on*; and hence they are perpetually confounded in our ancient dramas. See Vol. XI. p. 390. n. 6. The latter part of the line, which was corrupt in all the copies, has been happily amended by Mr. Steevens. MALONE.

I ſhould think, that inſtead of *beauty* we ought to read *bounty*. All the good that conſiſts in *beauty* ſhe brought with her. But ſhe had reaſon to expect the *bounty* of her kingly patient, if ſhe proved ſucceſsful in his cure. Indeed Lyſimachus tells her ſo afterwards in clearer language. The preſent circumſtance puts us in mind of what paſſes between Helena and the King, in *All's well that ends well*. STEEVENS.

[3] *If that thy proſperous-artificial* feat &c.] Old copy: *If that thy proſperous and artificial* &c. STEEVENS.

"Veni ad me, Thariia;" (ſays Athenagoras) "ubi nunc *ars ſtudiorum* tuorum ut conſoleris dominum navis in tenebris ſedentem; ut provoces eum exire ad lucem, quia nimis dolet pro conjuge et filia ſuâ?"—*Geſta Romanorum*, p. 586, edit. 1558.

The old copy has—artificial *fate*. For this emendation the reader is indebted to Dr. Percy. *Feat* and *fate* are at this day pronounced in Warwickſhire alike; and ſuch, I have no doubt, was the pronunciation in the time of Queen Elizabeth. Hence the two words were eaſily confounded. [See Mr. Malone's *Supplement*, &c. to Shakſpeare. Vol. I p. 411, n. 1.]

A paſſage in *Meaſure for Meaſure* may add ſupport to Dr. Percy's very happy emendation:

"———In her youth
"There is a prone and ſpeechleſs dialect,
"Such as moves men; beſides, ſhe hath a *proſperous art*
"When ſhe will play with reaſon and diſcourſe,
"And well ſhe can perſuade." MALONE.

Percy reads *feat*, inſtead of *fate*, which may poſſibly be the right reading; but in that caſe we ought to go farther, and ſtrike out the word *and*:

If that thy proſperous, artificial feat.

The amendment I ſhould propoſe is to read:

If that thy proſperous artifice and fate. M. MASON.

I read as in the text. Our author has many compound epithets of the ſame kind; as for inſtance,—*diſmal-fatal*, *mortal-ſtaring*,

Can draw him but to anſwer thee in aught,
Thy ſacred phyſick ſhall receive ſuch pay
As thy deſires can wiſh.

MAR. Sir, I will uſe
My utmoſt ſkill in his recovery,
Provided none but I and my companion
Be ſuffer'd to come near him.

LYS. Come, let us leave her,
And the gods make her proſperous!

[MARINA *ſings.*[4]

childiſh-fooliſh, ſenſeleſs-obſtinate, &c. in all of which the firſt adjective is adverbially uſed. See Vol. XI. p. 174, n. 9. STEEVENS.

[4] *Marina ſings.*] This ſong (like moſt of thoſe that were ſung in the old plays) has not been preſerved. Perhaps it might have been formed on the following lines in the *Geſta Romanorum*, (or ſome tranſlation of it,) which Tharſia is there ſaid to have ſung to King Apollonius:

" Per ſcorta [f. heu!] gradior, ſed ſcorti conſcia non ſum;
" Sic ſpinis roſa [f. quæ] neſcit violarier ullis.
" Corruit & [f. en] raptor gladii ferientis ab ictu;
" Tradita Lenoni non ſum violata pudore.
" Vulnera ceſſaſſent animi, lacrimæque deeſſent,
" Nulla ergo meliur, ſi noſtram certa parentes.
" Unica regalis generis ſum ſtirpe creata;
" Ipſa, jubente Deo, lætari credo aliquando.
" Fuge [f. Terge] modo lacrimas, curam diſſolve moleſtam;
" Redde poſn faciem, mentemque ad ſidera tolle:
" Jam [f. Nam] Deus eſt hominum plaſmator, rector & auctor,
" Non [f. Nec] ſinit has lacrimas caſſo finire labore."

MALONE.

I have ſubjoined this ſong (which is an exact copy of the Latin hexameters in the *Geſta Romanorum*) from Twine's tranſlation.

The ſong is thus introduced: " Then began ſhe to record in verſes, and therewithall to ſing ſo ſweetly, that Apollonius, notwithſtanding his great ſorrow, wondred at her. And theſe were the verſes which ſhe ſung ſo pleaſantly unto the inſtrument."

" Amongſt the harlots foul I walk,
" Yet harlot none am I:
" The roſe among the thorns it grows,
" And is not hurt thereby.

LYS. Mark'd he your muſick?
MAR. No, nor look'd on us.
LYS. See, ſhe will ſpeak to him.
MAR. Hail, ſir! my lord, lend ear:——
PER. Hum! ha!
MAR. I am a maid,
My lord, that ne'er before invited eyes,
But have been gaz'd on comet-like:[5] ſhe ſpeaks
My lord, that, may be, hath endur'd a grief
Might equal yours, if both were juſtly weigh'd.
Though wayward fortune did malign my ſtate,

"The thief that ſtole me, ſure I think,
"Is ſtalo before this time:
"A bawd me bought, yet am I not
"Defil'd by fleſhly crime.

"Were nothing pleaſanter to me
"Than parents mine to know:
"I am the iſſue of a king,
"My blood from kings doth flow.

"I hope that God will meod my ſtate,
"Aod ſend a better day:
"Leave off your tears, pluck up your heart,
"Aod baniſh care away.

"Show gladneſs in your countenaoce,
"Caſt up your cheerful eyes:
"That God remains that once of oought
"Created earth and ſkies.
"He will not let, in care and thought,
"You ſtill to live, and all for nought." STEEVENS.

[5] —— *comet-like:*] So, in *Love's Labour's Loſt:*
"So, *portent-like*" &c.
The old copy of *Pericles* has—*like a comet.* STEEVENS.

—— *that ne'er before invited eyes,*
But have been gaz'd on like a comet:] So, in *King Henry IV:*
"By being ſeldom ſeen, I could not ſtir,
"But, like a comet, I was wonder'd at." MALONE.

My derivation was from anceſtors
Who ſtood equivalent with mighty kings:[8]
But time hath rooted out my parentage,
And to the world and aukward caſualties[7]
Bound me in ſervitude.—I will deſiſt;
But there is ſomething glows upon my cheek,
And whiſpers mine ear, *Go not till he ſpeak.* [*Aſide.*

PER. My fortunes—parentage—good parentage—
To equal mine!—was it not thus? what ſay you?

MAR. I ſaid, my lord, if you did know my parentage,
You would not do me violence.[8]

PER. I do think ſo.
I pray you, turn your eyes again upon me.—
You are like ſomething that—What countrywoman?
Here of theſe ſhores?[9]

[8] *My derivation was from anceſtors*
Who ſtood equivalent with mighty kings:] Thus in *Othello*:
" ——————I fetch my birth
" From men of royal ſiege;——." STEEVENS.

[7] —— *and* aukward *caſualties*—] *Aukward* is adverſe. Our author has the ſame epithet in the Second Part of *King Henry VI*:
" And twice by *aukward* wind from England's bank
" Drove back again." STEEVENS.

[8] *You would not do me violence.*] This refers to a part of the ſtory that ſeems to be made no uſe of in the preſent ſcene. Thus in Twine's tranſlation: " Then Apollonius fell in rage, and forgetting all courteſie, &c. roſe up ſodainly and ſtroke the maiden," &c. See, however, p. 208, line 10. STEEVENS.

[9] *I do think ſo.*
I pray you, turn your eyes again upon me.—
You are like ſomething that—What countrywoman?
Here of theſe ſhores?] This paſſage is ſo ſtrangely corrupted in the firſt quarto and all the other copies, that I cannot forbear tranſcribing it:
" *Per.* I do thinke ſo, pray you turne your eyes upon me, your like ſomethinge that, what countrey women heare of theſe ſhewes.
Mar. No nor of any ſhewes," &c.

MAR. No, nor of any ſhores:
Yet I was mortally brought forth, and am
No other than I appear.

PER. I am great with woe, and ſhall deliver weeping.[9]
My deareſt wife was like this maid, and ſuch a one
My daughter might have been:[2] my queen's ſquare brows;
Her ſtature to an inch; as wand-like ſtraight;
As ſilver-voic'd; her eyes as jewel-like,
And cas'd as richly:[3] in pace another Juno;[4]

For the ingenious emendation,—*ſhores*, inſtead of *ſhewes*—(which is ſo clearly right, that I have not heſitated to inſert it in the text) as well as the happy regulation of the whole paſſage, I am indebted to the patron of every literary undertaking, my friend, the Earl of Charlemont. MALONE.

[9] *I am* great with woe, *and ſhall* deliver *weeping.*] So, in *King Richard II:*

" — Green, thou art the *midwife to my woe*;
" And Bolinbroke my ſorrow's diſmal heir:
" Now hath my ſoul *brought forth* her prodigy,
" And I, a gaſping, *new-deliver'd mother*,
" Have woe to woe, ſorrow to ſorrow join'd."

MALONE.

[2] —— *ſuch a one*
My daughter might have been:] So, Demones in the *Rudens* of Plautus, exclaims on beholding his long-loſt child:

" O filia
" Mea! cum ego hanc video, mearum me abſens miſeriarum commones,
" Trima quæ periit mihi: *jam tanta eſſet, ſi vivit, ſcio.*"

It is obſervable that ſome of the leading incidents in this play ſtrongly remind us of the *Rudens*. There Arcturus, like Gower, προλογίζει —In the Latin comedy, fiſhermen, as in *Pericles*, are brought on the ſtage, one of whom drags on ſhore in his net the wallet which principally produces the cataſtrophe; and the heroines of Plautus and Marina fall alike into the hands of a procurer. A circumſtance on which much of the plot in both theſe dramatick pieces depends. HOLT WHITE.

[3] —— *her eyes as* jewel-*like*,
And cas'd *as richly:*] So, in *King Lear:*

Who ſtarves the ears ſhe feeds, and makes them hungry,
The more ſhe gives them ſpeech.[5]—Where do you live?

MAR. Where I am but a ſtranger: from the deck,
You may diſcern the place.

PER. Where were you bred?
And how achiev'd you theſe endowments, which
You make more rich to owe?[6]

" —— and lo this habit,
" Met I my father with his bleeding rings,
" Their *precious ſtones* new-loſt."

Again, *ibidem*:

" What, with this *caſe* of eyes?"

So, in the third act, Cerimon ſays,

" She is alive;—behold
" Her eye-lids, *caſes* to thoſe heavenly jewels,
" Which Pericles has loſt,
" Begin to part their fringes of bright gold."

M. MASON.

[5] —— in pace *another* Juno;] So, in *The Tempeſt*:

" —— Higheſt queen of ſtate
" Great *Juno* comes: I know her by her *gait*."

MALONE.

[6] *Who ſtarves the ears ſhe feeds, and makes them hungry,*
The more ſhe gives them ſpeech.] So, in *Antony and Cleopatra*:

" —— other women cloy
" The appetites they feed, but ſhe makes hungry,
" Where moſt ſhe ſatisfies."

Again, in *Hamlet*:

" As if increaſe of appetite did grow
" By what it fed on." MALONE.

[6] *And how achiev'd you theſe endowments, which*
You make more rich to owe?] To *owe* in ancient language is to *poſſeſs*. So, in *Othello*:

" —— that ſweet ſleep
" That thou *ow'dſt* yeſterday."

The meaning of the compliment is:—Theſe endowments, however valuable in themſelves, are heighten'd by being in your poſſeſſion. They acquire additional grace from their owner. Thus alſo one of Timon's flatterers:

" You mend the jewel by the wearing it." STEEVENS.

MAR. Should I tell my hiſtory,
'Twould ſeem like lies diſdain'd in the reporting.
PER. Pr'ythee ſpeak;
Falſeneſs cannot come from thee, for thou look'ſt
Modeſt as juſtice, and thou ſeem'ſt a palace
For the crown'd truth to dwell in:[7] I'll believe thee,
And make my ſenſes credit thy relation,
To points that ſeem impoſſible; for thou look'ſt
Like one I lov'd indeed. What were thy friends?
Didſt thou not ſay,[8] when I did puſh thee back,
(Which was when I perceiv'd thee,) that thou cam'ſt
From good deſcending?
MAR. So indeed I did.
PER. Report thy parentage. I think thou ſaidſt
Thou hadſt been toſs'd from wrong to injury,
And that thou thought'ſt thy griefs might equal mine,
If both were open'd.

[7] ——— *a palace*
For the crowo'd truth to dwell in:] It is obſervable that our poet, wheo he means to repreſeot any quality of the miod as eminently perfect, furniſhes the imaginary being whom he perſonifies, with a crowo. Thus, io his 114th Soooet:
"Or whether doth my miod, beiog *crown'd* with yoo,
"Drink op the monarch's plague, this flattery?"
Agaio, io his 37th Sonnet;
"For whether beauty, birth, or wealth, or wit,
"Or any of theſe all, or all, or moie,
"Entitled in thy parts do *crowned* ſit,—."
Again, io *Romeo and Juliet*:
"Upon his brow ſhame is aſham'd to ſit,
"For 'tis a throne, where honour may be *crown'd*,
"Sole mooarch of the univerſal earth." MALONE.

[8] *Didſt thou not ſay,*] All the old copies read—Didſt thou not *ſtay*. It was evidently a falſe ptint in the firſt edition.
MALONE.

MAR. Some ſuch thing indeed[9]
I ſaid, and ſaid no more but what my thoughts
Did warrant me was likely.
PER. Tell thy ſtory;
If thine conſider'd prove the thouſandth part
Of my endurance, thou art a man, and I
Have ſuffer'd like a girl:[2] yet thou doſt look
Like Patience, gazing on kings' graves,[3] and ſmiling
Extremity out of act.[4] What were thy friends?
How loſt thou them? Thy name, my moſt kind virgin?
Recount, I do beſeech thee; come, ſit by me.[5]

[9] *Some ſuch thing* indeed —] For the inſertion of the word — *indeed*, I am accountable. MALONE.

[2] —— *thou art a man, and I*
Have ſuffer'd like a girl:] So, in *Macbeth*:
"If trembling I inhibit thee, proteſt me
"The baby of a girl." MALONE.

[3] *Like* Patience, *gazing on kings' graves,*] So, in *Twelfth Night*:
"She ſat like *Patience* on a monument,
"Smiling at Grief."
Again, in *The Rape of Lucrece*, 1594:
"Onward to Troy with theſe blunt ſwains he goes:
"So mild, that *Patience ſeem'd to ſcorn his woes.*"
MALONE.

[4] —— *and ſmiling*
Extremity *out of act.*] By her beauty and patient meekneſs diſarming Calamity, and preventing her from uſing her up-lifted ſword. So, in *King Henry IV* Part II:
"And hoops reſolv'd correction in the arm,
"That was uprear'd to execution."
Extremity (though not perſonified as here) is in like manner uſed in *King Lear*, for the utmoſt of human ſuffering:
"—— another,
"To amplify too much, would make much more,
"And top *extremity.*" MALONE.

[5] *How loſt thou* them? — *Thy name, my moſt kind virgin?*
Recount, I do beſeech thee; come, ſit by me.] All the old copies read —
How loſt thou *thy name, my moſt kind virgin, recount*, &c.

MAR. My name, ſir, is Marina.
PER. O, I am mock'd,
And thou by ſome incenſed god ſent hither
To make the world laugh at me.
MAR. Patience, good ſir,
Or here I'll ceaſe.
PER. Nay, I'll be patient;
Thou little know'ſt how thou doſt ſtartle me,
To call thyſelf Marina.
MAR. The name Marina,
Was given me by one that had ſome power;
My father, and a king.
PER. How! a king's daughter?
And call'd Marina?
MAR. You ſaid you would believe me;
But, not to be a troubler of your peace,[6]
I will end here.
PER. But are you fleſh and blood?
Have you a working pulſe? and are no fairy?

But Marina had not ſaid any thing about her name. She had indeed told the king, that "Time had rooted out her parentage, and to the world and aukward caſualities bound her in ſervitude:"— Pericles, therefore, naturally aſks her, by what accident ſhe had loſt her *friends*; and at the ſame time deſires to know her name. Marina anſwers his laſt queſtion firſt, and then proceeds to tell her hiſtory. The inſertion of the word *them*, which I ſuppoſe to have been omitted by the negligence of the compoſitor, renders the whole clear. The metre of the line, which was before defective, and Marina's anſwer, both ſupport the conjectural reading of the text. MALONE.

[6] —— *a* troubler *of your* peace,] Thus the earlieſt quarto. So, in *King Richard III*:

"And then hurl down their indigeation
"On thee, the *troubler* of the poor world's *peace*."

The folios and the modern editions read — *a* trouble *of your peace*. MALONE.

No motion?[7] — Well; ſpeak on. Where were you
born?
And wherefore call'd Marina?
MAR. Call'd Marina,
For I was born at ſea.
PER. At ſea? thy mother?
MAR. My mother was the daughter of a king;
Who died the very minute I was born,[8]
As my good nurſe Lychorida hath oft
Deliver'd weeping.
PER. O, ſtop there a little!
This is the rareſt dream that e'er dull ſleep[9]

[7] *No* motion?] i. e. no puppet dreſs'd up to deceive me. So, in *The Two Gentlemen of Verona:*

"O excellent *motion!* O exceeding puppet!" STEEVENS.

This paſſage ſhould be pointed thus: —

"Have you a working pulſe? and are no fairy-motion?"

That is, "Have you really life in you, or are you merely a puppet formed by enchantment? the work of fairies." The preſent reading cannot be right, for fairies were ſuppoſed to be animated beings, and to have working pulſes as well as men. M. MASON.

If Mr. M Maſon's punctuation were followed, the line would be too long by a foot. Pericles ſuggeſts three images in his queſtion — 1. Have you a working pulſe? i. e. are you any thing human and really alive? 2. Are you a fairy? 3. Or are you a puppet? STEEVENS.

In the old copy this paſſage is thus exhibited:

"But are you fleſh and blood?
"Have you a working pulſe, and are no fairy?
"Motion well, ſpeak on," &c. MALONE

[8] Who *died the very minute I was born.*] Thus the old copy. Either the conſtruction is — My mother, who died the very minute I was born, was the daughter of a king, — or we ought to read:

She *died the very minute* &c.

otherwiſe it is the *king*, not the *queen*, that died at the inſtant of Marina's birth. In the old copies theſe lines are given as proſe. STEEVENS.

The word *very* I have inſerted to complete the metre. MALONE.

[9] *This is the rareſt dream that e'er dull ſleep* —] The words, *This*

Did mock ſad fools withal: this cannot be.
My daughter's buried. [*Aſide.*] Well: — where were
you bred?
I'll hear you more, to the bottom of your ſtory,
And never interrupt you.

MAR. You'll ſcarce believe me; 'twere beſt I
did give o'er.[2]

PER. I will believe you by the ſyllable[3]
Of what you ſhall deliver. Yet, give me leave: —
How came you in theſe parts? where were you
bred?

MAR. The king, my father, did in Tharſus leave
me;
Till cruel Cleon, with his wicked wife,
Did ſeek to murder me: and having woo'd
A villain to attempt it, who having drawn,[4]

is the rareſt dream &c. are not addreſſed to Marina, but ſpoken aſide. MALONE.

[2] You'll ſcarce *believe me; 'twere beſt I did give o'er.*] All the old copies read — *You ſcorn*, believe me, &c. The reply of Pericles induces me to think the author wrote:

You'll ſcarce *believe me; 'twere beſt* &c.

Pericles had expreſſed no *ſcorn* in the preceding ſpeech, but, on the the contrary, great complacency and attention. So alſo, before:

" ——— Pr'ythee ſpeak:
" Falſeneſs cannot come from thee ——
" ——— *I'll believe thee,*" &c.

The falſe prints in this play are ſo numerous, that the greateſt latitude muſt be allowed to conjecture. MALONE.

[3] *I will believe you by the* ſyllable *&c.*] i. e. I will believe every word you ſay. So, in *Macbeth:*

" To the laſt *ſyllable* of recorded time."

Again, in *All's well that ends well:*

" To the utmoſt *ſyllable* of your worthleſs." STEEVENS.

[4] —— who *having drawn,*] Mr. Malone ſuppoſes the old copy meant to read — Whom having drawn, &c. STEEVENS.

This mode of phraſeology, though now obſolete, was common in Shakſpeare's time. So, in *The Tempeſt:*

A crew of pirates came and reſcued me;
Brought me to Mitylene. But, now good ſir,
Whither will you have me? Why do you weep?
It may be,
You think me an impoſtor; no, good faith;
I am the daughter to king Pericles,
If good king Pericles be.

PER. Ho, Helicanus!

HEL. Calls my gracious lo.d?

PER. Thou art a grave and noble counſellor,
Moſt wiſe in general: Tell me, if thou canſt,
What this maid is, or what is like to be,
That thus hath made me weep?

HEL. I know not; but

" Some food we had, and ſome freſh water, that
" A noble Neapolitan, Goozalo,
" Out of his charity, (*who* being then appointed
" Maſter of this deſign,) did give us," &c.

Again, in *The Winter's Tale:*

" ——— This your ſon-in-law,
" And ſon unto the king, (*whom* heavens directing,)
" Is troth-plight to your daughter."

See alſo Vol. XVII. p. 342, n. 8.

When the former edition of this play was printed, I imagined the original copy printed in 1609, read — *who* having drawn to do't, not obſerving the mark of abbreviation over the letter *o* (*whō*) which ſhews the word intended was *whom*. MALONE.

I have now two copies of this quarto 1609 before me, and neither of them exhibits the mark on which Mr. Malone's ſuppoſition is founded. I conclude therefore that this token of abbreviation was an accidental blot in the copy which that gentleman conſulted.

Old copy — having drawn *to do't*, —. I read:

" A villain to attempt it, who, having *drawn*,
" A crew of pirates" &c.

The words—*to do't*— are injurious to the meaſure, and unneceſſary to the ſenſe, which is complete without them. So, in *Romeo and Juliet:*

" What! art thou *drawn* among theſe heartleſs hinds?"

Again, in *King Henry V:*

" O, well-a-day, if he be not *drawn* now!" STEEVENS.

Here is the regent, ſir, of Mitylene,
Speaks nobly of her.
LYS. She would never tell
Her parentage; being demanded that,
She would ſit ſtill and weep.
PER. O Helicanus, ſtrike me, honour'd ſir;
Give me a gaſh, put me to preſent pain;
Leſt this great ſea of joys ruſhing upon me,
O'erbear the ſhores of my mortality,
And drown me with their ſweetneſs.[5] O, come hither,
Thou that beget'ſt him that did thee beget;
Thou that waſt born at ſea, buried at Tharſus,
And found at ſea again! — O Helicanus,
Down on thy knees, thank the holy gods, as loud
As thunder threatens us: This is Marina.—
What was thy mother's name? tell me but that,
For truth can never be confirm'd enough,
Though doubts did ever ſleep.[6]
MAR. Firſt, ſir, I pray,
What is your title?
PER. I am Pericles of Tyre: but tell me now
(As in the reſt thou haſt been godlike perfect,)
My drown'd queen's name, thou art the heir of kingdoms,

[5] *And drown me with their ſweetneſs.*] We meet a kindred thought in *The Merchant of Venice:*

"O love, be moderate, allay thy ecſtaſy,
"In meaſure rain thy joy, ſcant this exceſs,
"I feel too much thy bleſſing; make it leſs,
"For fear I ſurfeit." MALONE.

[6] *Though doubts did ever ſleep.*] i. e. in plain language, *though nothing ever happened to awake a ſcruple or doubt concerning your veracity.* STEEVENS.

And another life to Pericles thy father.[7]
MAR. Is it no more to be your daughter, than
To ſay, my mother's name was Thaiſa?
Thaiſa was my mother, who did end,
The minute I began.[8]

[7] —— *the heir of kingdoms,*
And another life *to Pericles thy father.*] Mr. Malone reads:
And a mother like *to Pericles*, &c. STEEVENS.

The old copy has —
And another like *to Pericles thy father.*
There can be no doubt that there is here a groſs corruption. The correction which I have made, affords an eaſy ſenſe. The mother of Marina was the heir of kingdoms, and in that reſpect reſembled Pericles.
I believe the ſame error has happened in *Hamlet*, where in Act V. ſc. ii. we find — "Is't not poſſible to underſtand in *another* tongue?" inſtead of which I believe the poet wrote, "Is't not to underſtand in *a mother* tongue?"
This error actually happened in the firſt edition of Sir Francis Bacon's Eſſay on *The Advancement of Learning*, B. II. p. 60, 4to. 1605: "—— by the art of grammar, whereof the uſe in *another* tongue is ſmall; in a foreign tongue more." In the table of Errata we are deſired to read — *a mother* tongue. MALONE.

I think that a ſlight alteration will reſtore the paſſage, and read it thus:

—————— *But tell me now*
My drown'd queen's name (*as in the reſt* you ſaid
Thou haſt been godlike-perfect) *thou'rt heir of kingdoms,*
And another life *to Pericles thy father.*

That is, "Do but tell me my drowned queen's name, and thou wilt prove the heir of kingdoms, and *another life* to your father Pericles." —— This laſt amendment is confirmed by what he ſays in the ſpeech preceding, where he expreſſes the ſame thought:

"—————— O come hither,
"Thou that *begot'ſt him* that did thee beget."

M. MASON.

I have adopted Mr. M. Maſon's very happy emendation, with a ſomewhat different arrangement of the lines, and the omiſſion of two uſeleſs words. STEEVENS.

[8] *Thaiſa was my mother*, who did end,
The minute I began.] So, in *The Winter's Tale*:

PER. Now, bleſſing on thee, riſe; thou art my child.
Give me freſh garments. Mine own, Helicanus
(Not dead at Harſus, as ſhe ſhould have been,
By ſavage Cleon,) ſhe ſhall tell thee all;[9]
When thou ſhalt kneel, and juſtify in knowledge,
She is thy very princeſs. — Who is this?

HEL. Sir, 'tis the governor of Mitylene,
Who, hearing of your melancholy ſtate,
Did come to ſee you.

PER. I embrace you, ſir.
Give me my robes; I am wild in my beholding.
O heavens bleſs my girl! But hark, what muſick? —
Tell Helicanus, my Marina, tell him[8]
O'er, point by point,[3] for yet he ſeems to doubt,[4]
How ſure you are my daughter. — But what muſick?

HEL. My lord, I hear none.

PER. None?
The muſick of the ſpheres: liſt, my Marina.

" ——————— Lady,
" Dear queen, *that ended when I but began*,
" Give me that hand of yours to kiſs." MALONE.

[9] —— Mine *own*, *Helicanus*, &c.] Perhaps this means, ſhe is *mine own* daughter, Helicanus, (not murder'd according to the deſign of Cleon) ſhe (I ſay) ſhall tell thee all, &c. STEEVENS.

[8] ——— *But hark, what muſick?*
Tell *Helicanus*, *my Marina*, *tell him* —] Thus the earlieſt quarto. The quarto, 1619, and all the ſubſequent editions read:
But hark, what muſick's this *Helicanus? my*
Marina, &c. MALONE.

[3] *O'er*, point *by* point.] So, in Gower:
" Fro *poynt* to *poynt* all the hym tolde
" That ſhe hath long in herte holde,
" And never durſt make hir mone
" But only to this lorde allone." MALONE.

[4] —— *for yet he ſeems to* doubt,] The old copies read — for yet he ſeems to *doat*. It was evidently a miſprint. MALONE.

LYS. It is not good to croſs him; give him way.
PER. Rareſt ſounds!
Do ye not hear?
LYS. Muſick? My lord, I hear—
PER. Moſt heavenly muſick:
It nips me unto liſt'ning, and thick ſlumber
Hangs on mine eye-lids; let me reſt. [5] [*He ſleeps.*
LYS. A pillow for his head!
[*The Curtain before the Pavilion of* PERICLES *is cloſed.*
So leave him all.—Well, my companion-friends,
If this but anſwer to my juſt belief,
I'll well remember you. [6]
[*Exeunt* LYSIMACHUS, HELICANUS, MARINA, *and attendant* Lady.

[5] *Moſt heavenly muſick:*
It nips me unto liſt'ning, and thick ſlumber
Hangs &c.] So, in *Love's Labour's Loſt:*
"Makes heaven *drowſy* with the harmony."
See Vol. VII. p. 295, n. 4. Conſult alſo Pindar's *Firſt Pythian*, Ronſard, Gray, &c. STEEVENS.

So, in *King Henry IV.* Part II:
"Let there be no noiſe made, my gentle friends,
"Unleſs ſome dull and favourable hand
"Will whiſper muſick to my weary ſpirit."
See Vol. XIII. p. 192, n. 4. MALONE.

[6] ——— *Well, my companion-friends,*
If this but anſwer to my juſt belief,
I'll well remember you.] Theſe lines clearly belong to Marina. She has been for ſome time ſilent, and Pericles having now fallen into a ſlumber, ſhe naturally turns to her companion, and aſſures her, that if ſhe has in truth found her royal father, (as ſhe has good reaſon to believe,) ſhe ſhall partake of her proſperity. It appears from a former ſpeech in which the ſame phraſe is uſed, that a lady had entered with Marina:
"Sir, I will uſe
"My utmoſt ſkill in his recovery; provided
"That none but I, and my *companion-maid*
"Be ſuffer'd to come near him."

SCENE II.

The ſame.

PERICLES, *on the deck aſleep;* DIANA *appearing to him as in a viſion.*

DIA. My temple ſtands in Epheſus;[7] hie thee thither,
And do upon mine altar ſacrifice.

I would therefore read in the paſſage now before us:

——— *Well, my companion-friend;*

or, if the text here be right, we might read in the former inſtance — my companion-*maids.* —— In the preceding part of this ſcene it has been particularly mentioned, that Marina was with her *fellow-maids* upon the leafy ſhelter, &c.

There is nothing in theſe lines that appropriates them to Lyſimachus; nor any particular reaſon why he ſhould be munificent to his friends becauſe Pericles has found his daughter. On the other hand, this recollection of her lowly companion, is perfectly ſuitable to the amiable character of Marina. MALONE.

I am ſatisfied to leave Lyſimachus in quiet poſſeſſion of theſe lines. He is much in love with Marina, and ſuppoſing himſelf to be near the gratification of his wiſhes, with a generoſity common to noble natures on ſuch occaſion, is deſirous to make his friends and companions partakers of his happineſs. STEEVENS.

[7] *My temple ſtands in Epheſus;*] This viſion is formed on the following paſſage in Gower:

" The hie God, which wolde him kepe,
" Whan that this kynge was faſt aſlepe,
" By nightes tyme he hath hym bede
" To ſayle unto another ſtede:
" To Epheſum he bad hym drawe,
" And as it was that tyme lawe,
" He ſhall do there hys ſarrifice;
" And eke he bad in all wiſe,
" *That in the temple, amongſt all,*
" *His fortune, as it is befalle,*
" *Touchyng his doughter and his wife,*
" *He ſhall it knowe upon his life.*" MALONE.

There, when my maiden prieſts are met together,
Before the people all,
Reveal how thou at ſea didſt loſe thy wife:
To mourn thy croſſes, with thy daughter's, call,
And give them repetition to the life.[8]

[8] *And give them repetition to the* life.] The old copies read—to the *like* For the emendation, which the rhyme confirms, the reader is indebted to Lord Charlemont. "Give them repetition to the life," means, as he obſerves, "Repeat your misfortunes ſo feelingly and ſo exactly, that the language of your narration may imitate to the life the tranſactions you relate." So, in *Cymbeline*:

"——— The younger brother, Cadwall,
"Strikes *life* into my ſpeech."

In *A Midſummer Night's Dream*, theſe words are again confounded, for in the old copies we there find:

"Two of the firſt, *life* coats in heraldry," &c.

MALONE.

Before I had read the emendation propoſed by Lord Charlemont, it had ſuggeſted itſelf to me, together with the following explanation of it: i. e. repeat to them a lively and faithful narrative of your adventures. Draw ſuch a picture as ſhall prove itſelf to have been copied from real, not from pretended calamities, ſuch a one as ſhall ſtrike your hearers with all the luſtre of conſpicuous truth.

I ſuſpect, however, that Diana's revelation to Pericles, was originally deliver'd in rhyme, as follows:

"My temple ſtands in Epheſus; hie thither,
"And do upon mine altar ſacrifice.
"There, when my maiden prieſts are met together,
"Before the people all, in *ſolemn wiſe*,
"*Recount the progreſs of thy miſeries.*

"Reveal how thou at ſea didſt loſe thy wife;
"*How* mourn thy croſſes, with thy daughter's: *go*,
"And give them repetition to the *life*.
"Perform my biddiog, or thou liv'ſt in woe:
"Do't, and be happy, by my ſilver bow."

Thus, in Twine's tranſlation: "And when Appollonius laide him downe to reſt, there appeared an angell in his ſleepe, commaunding him to leaue his courſe toward Tharſus, and to ſaile unto Epheſus, and to go unto the Temple of Diana, accompanied with his ſonne in lawe and his daughter, and there with a loude voice to declare all his adventures, whatſoever had befalleu him from his youth unto that preſent day." STEEVENS.

Perform my bidding, or thou liv'ſt in woe:
Do't, and be happy,[3] by my ſilver bow.
Awake, and tell thy dream. [DIANA *diſappears.*
PER. Celeſtial Dian, goddeſs argentine,[4]
I will obey thee!— Helicanus!

Enter LYSIMACHUS, HELICANUS, *and* MARINA.

HEL. Sir.
PER. My purpoſe was for Tharſus, there to ſtrike
The inhoſpitable Cleon; but I am
For other ſervice firſt: toward Epheſus
Turn our blown ſails;[5] eſtſoons I'll tell thee why.—
[*To* HELICANUS.
Shall we refreſh us, ſir, upon your ſhore,
And give you gold for ſuch proviſion
As our intents will need?
LYS. With all my heart, ſir; and when you come aſhore,
I have another ſuit.[6]
PER. You ſhall prevail,

[3] —— *and* be *happy,*] The word *be* I have ſupplied. MALONE.

[4] —— *goddeſs* argentine,] That is, regent of the *ſilver* moon. So, in *The Rape of Lucrece:*

"Were Tarquin night, as he is but night's child,
"The *ſilver-ſhining* queen he would diſtain."

"In the chemical phraſe, (as Lord Charlemont obſerves to me,) a language well underſtood when this play was written, Luna or *Diana* means *ſilver*, as Sol does gold." MALONE.

[5] —— blown *ſails;*] i. e. ſwollen. So, in *Antony and Cleopatra:*

"A vent upon her arm, and ſomething *blown.*"

STEEVENS.

[6] *I have another* ſuit.] The old copies read — I have another *height.* But the anſwer of Pericles ſhews clearly that they are corrupt. The ſenſe requires ſome word ſynonymous to *requeſt.* I therefore read, — I have another *ſuit.* So, in *King Henry VIII:*

"I have a *ſuit* which you muſt not deny me." MALONE.

Were it to woo my daughter; for it ſeems
You have been noble towards her.
LYS. Sir, lend your arm.
PER. Come, my Marina. [*Exeunt.*

Enter GOWER, *before the Temple of* Diana *at* Epheſus.

GOW. Now our ſands are almoſt run;
More a little, and then done.[5]
This, as my laſt boon, give me,[6]
(For ſuch kindneſs muſt relieve me,)
That you aptly will ſuppoſe
What pageantry, what feats, what ſhows,
What minſtrelſy, and pretty din,
The regent made in Mitylin,

This correction is undoubtedly judicious. I had formerly made an idle attempt in ſupport of the old reading. STEEVENS.

[5] *More a little, and then* done.] See the following note. STEEVENS.

—— *and then* dumb.] Permit me to add a few words more, and then I ſhall be ſilent. The old copies have *dum*; in which way I have obſerved in ancient books the word *dumb* was occaſionally ſpelt. Thus, in *The Metamorphoſis of Pygmalion's Image*, by J. Marſton, 1598:

"Look how the peeviſh papiſts crouch and kneel
"To ſome *dum* idoll with their offering."

There are many as imperfect rhymes in this play, as that of the preſent couplet. So, in a former chorus, *moons* and *dooms*. Again, at the end of this, *ſoon* and *doom*. Mr. Rowe reads:

More a little, and then done. MALONE.

Done is ſurely the true reading. See n. 9 in the following page. STEEVENS.

[6] *This*, as *my laſt boon, give me*,] The word *as*, which is not found in the old copies, was ſupplied by Mr. Steevens, to complete the metre. MALONE.

Some word is, in my opinion, ſtill wanting to the meaſure, Perhaps our author wrote:

This then, *as my laſt boon, give me*,——, STEEVENS.

To greet the king. So he has thriv'd,
That he is promis'd to be wiv'd
To fair Marina; but in no wife,
Till he had done his facrifice,[7]
As Dian bade: whereto being bound,
The interim, pray you, all confound.[8]
In feather'd briefnefs fails are fill'd,
And wifhes fall out as they're will'd.
At Ephefus, the temple fee,
Our king, and all his company.
That he can hither come fo foon,
Is by your fancy's thankful boon.[9] [*Exit.*

[7] *Till* he *had done his facrifice,*] That is, till *Pericles* had done his facrifice. MALONE.

[8] *The* interim, *pray you, all* confound.] So, in *King Henry V*:

" ——— Myfelf have play'd
" The *interim*, by remembring you 'tis paft."

To *confound* here fignifies to *conſume*.— So, in *King Henry IV*:

" He did *confound* the beft part of an hour,
" Exchanging hardiment with great Glendower."

MALONE.

[9] *That he can hither come fo foon,*
Is by your fancy's thankful boon.] Old copies—thankful *doom*; but as *foon* and *doom* are not rhymes correſponding, I read as in the text.

Thankful boon may fignify—*the licence you grant us in return for the pleaſure we have afforded you in the courſe of the play*; or, *the boon for which we thank you*. So, before in this chorus:

" This as my laft *boon* give me." STEEVENS.

We had fimilar rhymes before:

" ——— if king Pericles
" Come not home in twice fix *moons*,
" He, obedient to their *dooms*,
" Will take the crown."

I have, therefore, not diſturbed the reading of the old copy. MALONE.

I have already expreſſed my belief, that in this laft inſtance, a tranſpoſition is neceſſary:

" Come not, in twice fix moons, *home*,
" He, obedient to their *doom*,
" Will take" &c. STEEVENS.

SCENE III.

The Temple of Diana *at* Epheſus; THAISA *ſtanding near the altar, as high prieſteſs;*[a] *a number of virgins on each ſide;* CERIMON *and other inhabitants of* Epheſus *attending.*

Enter PERICLES, *with his Train;* LYSIMACHUS, HELICANUS, MARINA, *and a* Lady.

PER. Hail Dian! to perform thy juſt command,
I here confeſs myſelf the king of Tyre;
Who, frighted from my country, did wed[3]
The fair Thaiſa, at Pentapolis.
At ſea in childbed died ſhe, but brought forth
A maid-child called Marina; who, O goddeſs,
Wears yet thy ſilver livery.[4] She at Thaiſus

[a] Thaiſa——*as* high-prieſteſs;] Does this accord with Iachimo's deſcription:

"Live, like *Diana's prieſteſs*, 'twixt *cold ſheets*?"

Diana muſt have been wofully impoſed on, if ſhe received the mother of Marina as a maiden votareſs. STEEVENS.

[3] *Who, frighted from* my country, *did wed* —] *Country* muſt be conſidered as a triſyllable. So, *entrance*, *ſemblance*, and many others. MALONE.

[4] ——— *who, O goddeſs,*
Wears yet thy ſilver livery.] i. e. her white robe of innocence, as being yet under the protection of the goddeſs of chaſtity. PERCY.

So, in Shakſpeare's *Lover's Complaint*:

"There my *white ſtole of chaſtity* I daft."

We had the ſame expreſſion before:

"One twelve moons more ſhe'll wear *Diana's livery*."

MALONE.

Was nurs'd with Cleon; whom at fourteen years
He ſought to murder: but her better ſtars
Brought her to Mitylene; againſt whoſe ſhore
Riding, her fortunes brought the maid aboard us,
Where, by her own moſt clear remembrance, ſhe
Made known herſelf my daughter.

THAI. Voice and favour! —
You are, you are — O royal Pericles! [5] — [*She faints.*

PER. What means the woman? [6] ſhe dies! help, gentlemen!

CER. Noble ſir,
If you have told Diana's altar true,
This is your wife.

PER. Reverend appearer, no;
I threw her o'erboard with theſe very arms.

CER. Upon this coaſt, I warrant you.

PER. 'Tis moſt certain.

CER. Look to the lady; [7] — O, ſhe's but o'erjoy'd.
Early, one bluſt'ring morn, [8] this lady was
Thrown on this ſhore. I op'd the coffin, and
Found there rich jewels; [9] recover'd her, and plac'd her

[5] *You are, you are — O royal Pericles!*] The ſimilitude between this ſcene, and the diſcovery in the laſt act of *The Winter's Tale*, will, I ſuppoſe, ſtrike every reader. MALONE.

[6] *What means the woman?*] This reading was furniſh'd by the ſecond quarto. The firſt reads — What means the *mum?* MALONE.

[7] *Look to the lady;*] When lady Macbeth pretends to ſwoon, on hearing the account of Duncan's murder, the ſame exclamation is uſed. Theſe words belong, I believe, to Pericles. MALONE.

[8] *Early, one bluſt'ring morn,*] Old copy — in bluſt'ring &c. The emendation, which is judicious, was furniſhed by Mr. Malone. STEEVENS.

[9] *Found there rich jewels;*] The ſecond quarto, the folios, and Mr. Rowe, read — *theſe* jewels. Pericles's next queſtion ſhews that

Here in Diana's temple.[2]

PER. May we ſee them?

CER. Great ſir, they ſhall be brought you to my houſe,
Whither I invite you.[3] Look! Thaiſa is
Recover'd.

THAI. O, let me look!
If he be none of mine, my ſanctity
Will to my ſenſe[4] bend no licentious ear,
But curb it, ſpite of ſeeing. O, my lord,
Are you not Pericles? Like him you ſpeak,
Like him you are: Did you not name a tempeſt,
A birth, and death?

PER. The voice of dead Thaiſa!

THAI. That Thaiſa am I, ſuppoſed dead,
And drown'd.[5]

theſe could not be the poet's word. The true reading is found in the firſt quarto. It ſhould be remembered, that Cerimon delivered theſe jewels to Thaiſa, (before ſhe left his houſe) in whoſe cuſtody they afterwards remained. MALONE.

[2] *Here* in Diana's temple.] The ſame ſituation occurs again in *The Comedy of Errors*, where Ægeon loſes his wife at ſea, and finds her at laſt in a nunnery. STEEVENS.

[3] —— *they ſhall be brought you to my houſe,*
Whither I invite you.] This circumſtance bears ſome reſemblance to the meeting of Leontes and Hermione. The office of Cerimon is not unlike that of Paulina in *The Winter's Tale*. STEEVENS.

[4] —— *to my* ſenſe—] *Senſe* is here uſed for *ſenſual paſſion*. So alſo, in *Meaſure for Meaſure* and in *Hamlet*. [See note on—

" —— *Senſe*, ſure, you have,
" Elſe you could not have motion:

in the latter, Act III. ſc. iv.] MALONE.

[5] ———— *ſuppoſed dead,*
And drown'd,] Suppoſed dead, and that my death was my drowning. MALONE.

Drown'd, in this inſtance, does not ſignify ſuffocated by water, but overwhelmed in it. Thus in *Knolles's Hiſtory*: " Galleys might be *drowned* in the harbour with the great ordnance, before they could be rigged." STEEVENS.

PER. Immortal Dian!

THAI. Now I know you better.—
When we with tears parted Pentapolis,
The king, my father, gave you such a ring.
[*Shows a ring.*

PER. This, this: no more, you gods! your present kindness
Makes my past miseries sport:[6] You shall do well,
That on the touching of her lips I may
Melt, and no more be seen.[7] O come, be buried
A second time within these arms[8].

MAR. My heart
Leaps to be gone into my mother's bosom.
[*Kneels to* THAISA.

PER. Look, who kneels here! Flesh of thy flesh, Thaisa;
Thy burden at the sea, and call'd Marina,
For she was yielded there.

[6] *This, this: no more, you gods! your present kindness*
Makes my past miseries sport:] So in *King Lear:*
"It is a chance that does redeem all sorrows
"That ever I have felt." MALONE.

[7] ——— *I may*
Melt, and no more be seen.] This is a sentiment which Shakspeare never fails to introduce on occasions similar to the present. So, in *Othello:*
"——— If it were now to die
"'Twere now to be most happy," &c.
Again, in *The Winter's Tale:*
"If I might die within this hour, I have liv'd
"To die when I desire." MALONE.

Melt, and no more be seen.] So, in the 39th *Psalm:*—" O spare me a little, that I may recover my strength, before I go hence, and *be no more seen.*" STEEVENS.

[8] ———*O come, be buried*
A second time within these arms:] So in *The Winter's Tale:*
"Not like a corse;—or if—not to *be buried*,
"But quick, and *in mine arms.*" MALONE.

THAI. Bleſs'd, and mine own!*
HEL. Hail, madam, and my queen!
THAI. I know you not.
PER. You have heard me ſay, when I did fly from Tyre,
I left behind an ancient ſubſtitute,
Can you remember what I call'd the man?
I have nam'd him oft.
THAI. 'Twas Helicanus then.
PER. Still confirmation:
Embrace him dear Thaiſa; this is he,
Now do I long to hear how you were found;
How poſſibly preſerv'd; and whom to thank,
Beſides the gods, for this great miracle.
THAI. Lord Cerimon, my lord; this man,
Through whom the gods have ſhown their power; that can
From firſt to laſt reſolve you.
PER. Reverend ſir,
The gods can have no mortal officer
More like a god than you. Will you deliver
How this dead queen re-lives?
CER. I will, my lord.
Beſeech you, firſt go with me to my houſe,
Where ſhall be ſhown you all was found with her;
How ſhe came placed here within the temple:
No needful thing omitted.
PER. Pure Diana!

* *Bleſs'd, and* mine own!] So, in *The Winter's Tale:*
"Tell me, *mine own*,
"Where haſt thou been preſerv'd? Where liv'd? How found
"Thy father's court?" MALONE.

I bleſs thee[2] for thy viſion, and will offer
My night oblations to thee. Thaiſa,
This prince, the fair-betrothed[3] of your daughter,
Shall marry her at Pentapolis.[4] And now,
This ornament that makes me look ſo diſmal,
Will I, my lov'd Marina, clip to form;
And what this fourteen years no razor touch'd,
To grace thy marriage-day, I'll beautify.[5]

[2] *I bleſs thee*—] For the inſertion of the perſonal pronoun I am reſponſible. MALONE.

[3] —— *the fair-betrothed*—] i. e. fairly contracted, honourably affianced. STEEVENS.

[4] ——— *Thaiſa,*
This prince, the fair-betrothed of your daughter,
Shall marry her at Pentapolis.] So, in the laſt ſcene of *The Winter's Tale*, Leontes informs Paulina:
" ——— This your ſon-in-law,
" And ſon unto the king, (whom heavens directing,)
" *Is troth-plight to your daughter.*" MALONE.

[5] ——— *And now,*
This ornament *that makes me look ſo diſmal,*
Will I, my lov'd Marina, clip to form;
And what this fourteen years no razor touch'd,
To grace thy marriage-day, I'll beautify.] So, in *Much Ado about Nothing:* " —— the barber's man hath been ſeen with him; and the old *ornament* of his cheek hath already ſtuff'd tennis balls."

The author has here followed Gower, or *Geſta Romanorum:*
" ——— this a vowe to God I make,
" That I ſhall never *for* hir ſake
" *My berde for no lityngе ſhave,*
" Till it befalle that I have
" In convenable time of age
" *Beſette hir unto mariage.*" *Confeſſio Amantis.*

The word *ſo* in the firſt line, and the words—*my lov'd Marina*, in the ſecond, which both the ſenſe and metre require, I have ſupplied. MALONE.

The author is in this place guilty of a ſlight inadvertency. It was but a ſhort time before, when Pericles arrived at Tharſus, and heard of his daughter's death, that he made a vow never to waſh his face or cut his hair. M. MASON.

See p. 131, n. 4: where, if my reading be not erroneous, a

THAI. Lord Cerimon hath letters of good credit, Sir, that my father's dead.

PER. Heavens make a ſtar of him?[6] Yet there, my queen,
We'll celebrate their nuptials, and ourſelves
Will in that kingdom ſpend our following days;
Our ſon and daughter ſhall in Tyrus reign.
Lord Cerimon, we do our longing ſtay,
To hear the reſt untold.—Sir, lead the way.[7]
[*Exeunt.*

Enter GOWER.

GOW. In Antioch, and his daughter,[8] you have heard
Of monſtrous luſt the due and juſt reward:
In Pericles, his queen and daughter, ſeen
(Although aſſail'd with fortune fierce and keen,)

proof will be found that this vow was made almoſt immediately after the birth of Marina; and conſequently that Mr. M. Maſon's preſent remark has no ſure foundation. STEEVENS.

[6] *Heavens make a ſtar of him!*] So, in *Romeo and Juliet:*

"Take him and cut him into little *ſtars* ——."

Again, in *Cymbeline:*

"—— for they are fit
"To inlay heaven with *ſtars.*" STEEVENS.

[7] *Sir, lead the way.*] Dr. Johnſon has juſtly objected to the lame and impotent concluſion of the ſecond part of *King Henry IV:* "Come, will you hence?" The concluding line of *The Winter's Tale* furniſhes us with one equally abrupt, and nearly reſembling the preſent:—"Haſtily lead away." This paſſage will juſtify the correction of the old copy now made. It reads—Sir, *leads* the way. MALONE.

[8] *In Antioch, and his daughter,*] The old copies read—In *Antiochus* and his daughter, &c. The correction was ſuggeſted by Mr. Steevens. "So, (as he obſerves,) in Shakſpeare's other plays, *France*, for the *king* of France; *Morocco*, for the *king* of Morocco," &c. MALONE.

Virtue preſerv'd from fell deſtruction's blaſt,
Let on by heaven, and crown'd with joy at laſt.[9]
In Helicanus may you well deſcry
A figure of truth, of faith, of loyalty:
In reverend Cerimon there well appears,
The worth that learned charity aye wears.
For wicked Cleon and his wife, when fame
Had ſpread their curſed deed, and honour'd name[2]
Of Pericles, to rage the city turn;
That him and his they in his palace burn.
The gods for murder ſeemed ſo content
To puniſh them; although not done, but meant.[3]
So, on your patience evermore attending,
New joy wait on you! Here our play has ending. [*Exit* GOWER.[4]

[9] *Virtue* preſerv'd *from fell deſtruction's blaſt,*
Led on by heaven, and crown'd with joy at laſt.] All the copies are here, I think, manifeſtly corrupt.—They read:
Virtue preſerv'd *from fell deſtruction's blaſt*——.
The groſs and numerous errors of even the moſt accurate copy of this play, will, it is hoped, juſtify the liberty that has been taken on this and ſome other occaſions.
It would be difficult to produce from the works of Shakſpeare many couplets more ſpirited and harmonious than this. MALONE.

[2] ——and *honour'd name*—] The firſt and ſecond quarto read —*the* honour'd name. The reading of the text, which appears to me more intelligible, is that of the folio 1664. *The city* is here uſed for the collective body of the citizens. MALONE.

[3] *To puniſh* them; *although not done, but meant.*] The defective metre of this line in the old copy, induces me to think that the word *Them*, which I have ſupplied, was omitted by the careleſſneſs of the printer. MALONE.

[4] This play is ſo uncommonly corrupted by the printers, &c. that it does not ſo much ſeem to want illuſtration as emendation: and the errata are ſo numerous and groſs, that one is tempted to

ſuſpect almoſt every line where there is the leaſt deviation in the language from what is either uſual or proper. Many of the corruptions appear to have ariſen from an illiterate tranſcriber having written the ſpeeches by ear from an inaccurate reciter: who between them both have rendered the text (in the verbs particularly) very ungrammatical.

More of the phraſeology uſed in the genuine dramas of Shakſpeare prevails in *Pericles*, than in any of the other ſix doubted plays. PERCY.

The fragment of the MS. poem, mentioned in the preliminary obſervations, has ſuffered ſo much by time, as to be ſcarcely legible. The parchment on which it is written having been converted into the cover of a book, for which purpoſe its edges were cut off, ſome words are entirely loſt. However, from the following concluding lines the reader may be enabled to form a judgement with reſpect to the age of this piece:

" . . . . . thys was tranſlatyd almoſt at engloudes ende
" . . . . . to the makers ſtat tak ſich a mynde
" . . . . have y take hys bedys on hond and ſayd hys pat^r. noſt^r. and crede
" *Tho*mas * vicary y underſtonde at wymborne myoſtre in that ſtede
" . . . . . y thouzte zou have wryte bit is nouzt worth to be knowe
" . . that wole the ſothe ywyte go thider and me wol the ſchewe."

On the ſubject of *Pericles*, Lillo formed a tragedy of three acts, which was firſt repreſented in the year 1738.

To a former edition of this play were ſubjoined two Diſſertations; one written by Mr. Steevens, the other by me. In the latter I urged ſuch arguments as then appeared to me to have weight, to prove that it was the entire work of Shakſpeare, and one of his earlieſt compoſitions. Mr. Steevens on the other hand maintained, that it was originally the production of ſome elder playwright, and afterwards improved by our poet, whoſe hand was acknowledged to be viſible in many ſcenes throughout the play. On a review of the various arguments which each of us produced in favour of his own hypotheſis, I am now convinced that the theory of Mr. Steevens was right, and have no difficulty in acknowledging my own to be erroneous.

This play was entered on the Stationers' books, together with

* The letters in the Italick character have been ſupplied by the conjecture of Mr. Tyrwhitt, who very obligingly examined this ancient fragment, and furniſhed the editor with the above extract.

Antony and Cleopatra, in the year 1608, by Edward Blount, a bookſeller of eminence, and one of the publiſhers of the firſt folio edition of Shakſpeare's works. It was printed with his name in the title-page, in his life-time; but this circumſtance proves nothing; becauſe by the knavery of bookſellers other pieces were alſo aſcribed to him in his life time, of which he indubitably wrote not a line. Nor is it neceſſary to urge in ſupport of its genuineneſs, that at a ſubſequent period it was aſcribed to him by ſeveral dramatick writers. I wiſh not to rely on any circumſtance of that kind; becauſe in all queſtions of this nature, internal evidence is the beſt that can be produced, and in every perſon intimately acquainted with our poet's writings, muſt in the preſent caſe be deciſive. The congenial ſentiments, the numerous expreſſions bearing a ſtriking ſimilitude to paſſages in his undiſputed plays, ſome of the incidents, the ſituation of many of the perſons, and in various places the colour of the ſtyle, all theſe combine to ſet the ſeal of Shakſpeare on the play before us, and furniſh us with internal and irreſiſtible proofs, that a conſiderable portion of this piece, as it now appears, was written by him. The greater part of the three laſt acts may, I think, on this ground be ſafely aſcribed to him; and his hand may be traced occaſionally in the other two diviſions.

To alter, new-model, and improve the unſucceſsful dramas of preceding writers, was, I believe, much more common in the time of Shakſpeare than is generally ſuppoſed. This piece having been thus new-modelled by our poet, and enriched with many happy ſtrokes from his pen, is unqueſtionably entitled to that place among his works, which it has now obtained. MALONE.

After Mr. Malone's retraction, (which is no leſs honourable to himſelf than to the preſent editor of Pericles,) it may be aſked why the diſſertations mentioned in the foregoing note appear a ſecond time in print. To ſuch a queſtion I am not unwilling to reply. My ſole motive for republiſhing them is to manifeſt that the ſkill diſplayed by my late opponent in defence of what he conceived to have been right, can only be exceeded by the liberality of his conceſſion ſince he has ſuppoſed himſelf in the wrong.

STEEVENS.

In a former diſquiſition concerning this play, I mentioned, that the dumb ſhows, which are found in it, induced me to doubt whether it came from the pen of Shakſpeare. The ſentiments that I then expreſſed, were ſuggeſted by a very haſty and tranſient ſurvey of the piece. I am ſtill, however, of opinion, that this conſideration (our author having expreſsly ridiculed ſuch exhibitions) might in a very doubtful queſtion have ſome weight. But weaker proofs muſt yield to ſtronger. It is idle to lay any great ſtreſs upon ſuch a ſlight circumſtance, when the piece itſelf fur-

niſhes internal and irreſiſtible evidence of its authenticity. The congenial ſentiments, the numerous expreſſions bearing a ſtriking ſimilitude to paſſages in his undiſputed plays, the incidents, the ſituations of the perſons, the colour of the ſtyle, at leaſt through the greater part of the play, all, in my apprehenſion, conſpire to ſet the ſeal of Shakſpeare on this performance. What then ſhall we ſay to theſe dumb ſhows? Either, that the poet's practice was not always conformable to his opinions, (of which there are abundant proofs) or, (what I rather believe to be the caſe) that this was one of his earlieſt dramas, written at a time when theſe exhibitions were much admired, and before he had ſeen the abſurdity of ſuch ridiculous pageants: probably, in the year 1590, or 1591.*

Mr. Rowe in his firſt edition of Shakſpeare ſays, "It is owned that ſome part of *Pericles* certainly was written by him, particularly the laſt act." Dr. Farmer, whoſe opinion in every thing that relates to our author has deſervedly the greateſt weight, thinks the hand of Shakſpeare may be ſometimes ſeen in the latter part of the play, and there only. The ſcene, in the laſt act, in which Pericles diſcovers his daughter, is indeed eminently beautiful; but the whole piece appears to me to furniſh abundant proofs of the hand of Shakſpeare. The inequalities in different parts of it are not greater than may be found in ſome of his other dramas. It ſhould be remembered alſo, that Dryden, who lived near enough the time to be well informed, has pronounced this play to be our author's firſt performance:

"Shakſpeare's own Muſe his *Pericles* firſt bore;
"*The prince of Tyre* was elder than *the Moor*."

Let me add, that the contemptuous manner in which Ben Jonſon has mentioned it, is, in my apprehenſion, another proof of its authenticity. In his memorable Ode, written ſoon after his *New Inn* had been damned, when he was comparing his own unſucceſsful pieces with the applauded dramas of his contemporaries, he naturally choſe to point at what he eſteemed a weak performance of a rival, whom he appears to have envied and hated merely becauſe the ſplendor of his genius had eclipſed his own, and had rendered the reception of thoſe tame and diſguſting imitations of antiquity, which he boaſtingly called the only legitimate Engliſh dramas, as cold as the performances themſelves.

* If this play was written in the year 1590 or 1591, with what colour of truth could it be ſtyled (as it is in the title-page to the firſt edition of it, 4to. 1609,) "the *late* and much admired" &c.? STEEVENS.

As the ſubject is of ſome curioſity, I ſhall make no apology for laying before the reader a more minute inveſtigation of it. It is proper, however, to inform him, that one of the following diſſertations on the genuineneſs of this play precedes the other only for a reaſon aſſigned by Dogberry, that *where two men ride on a horſe, one muſt ride behind.* That we might catch hints from the ſtrictures of each other, and collect what we could mutually advance into a point, Mr. Steevens and I ſet forward with an agreement to maintain the propriety of our reſpective ſuppoſitious relative to this piece, as far as we were able; to ſubmit our remarks, as they gradually increaſed, alternately to each other, and to diſpute the oppoſite hypotheſis, till one of us ſhould acquieſce in the opinion of his opponent, or each remain confirmed in his own. The reader is therefore requeſted to bear in mind, that if the laſt ſeries of arguments be conſidered as an anſwer to the firſt, the firſt was equally written in reply to the laſt:

" —— unus ſeſe armat utroque,
" Unaque mens animat non diſſociabilis ambos."

MALONE.

THAT this tragedy has ſome merit, it were vain to deny; but that it is the entire compoſition of Shakſpeare, is more than can be haſtily granted. I ſhall not venture, with Dr. Farmer, to determine that the hand of our great poet is *only* viſible in the laſt act, for I think it appears in ſeveral paſſages diſperſed over each of theſe diviſions. I find it difficult, however, to perſuade myſelf that he was the original fabricator of the plot, or the author of every dialogue, chorus, &c. and this opinion is founded on a concurrence of circumſtances which I ſhall attempt to enumerate, that the reader may have the benefit of all the lights I am able to throw on ſo obſcure a ſubject.

Be it firſt obſerved, that moſt of the choruſes in *Pericles* are written in a meaſure which Shakſpeare has not employed on the ſame occaſion, either in *The Winter's Tale*, *Romeo and Juliet*, or *King Henry the Fifth*. If it be urged, that throughout theſe recitations *Gower* was his model, I can ſafely affirm that their language, and ſometimes their verſification, by no means reſembles that of Chaucer's contemporary. One of theſe monologues is compoſed in hexameters, and another in alternate rhymes; neither of which are ever found in his printed works, or thoſe which yet remain in manuſcript; nor does he, like the author of *Pericles*, introduce four and five-feet metre in the ſame ſeries of lines. If Shakſpeare therefore be allowed to have copied not only the general outline, but even the peculiarities of nature with eaſe and accuracy, we may ſurely ſuppoſe that, at the expence of ſome unprofitable labour, he would not have failed ſo egregiouſly in his imitation of antiquated ſtyle or numbers.—That he could aſſume with nicety

the terms of affectation and pedantry, he has ſhown in the characters of *Ofrick* and *Armado*, *Holofernes* and *Nathaniel*. That he could ſucceſsfully counterfeit provincial dialects, we may learn from *Edgar* and *Sir Hugh Evans*; and that he was no ſtranger to the peculiarities of foreign pronunciation, is likewiſe evident from ſeveral ſcenes of Engliſh tinctured with French, in *The Merry Wives of Windſor* and *King Henry the Fifth*.*

But it is here urged by Mr. Malone, that an exact imitation of Gower would have proved unintelligible to any audience during the reign of Elizabeth. If it were (which I am ſlow to admit) our author's judgement would ſcarce have permitted him to chooſe an agent ſo inadequate to the purpoſe of an interpreter; one whoſe years and phraſeology muſt be ſet at variance before he could be underſtood, one who was to aſſume the form, office, and habit of an ancient, and was yet to ſpeak the language of a modern.

I am ready to allow my opponent that the authors who introduced *Machiavel*, *Guicciardine*, and the *Monk of Cheſter*, on the ſtage, have never yet been blamed becauſe they avoided to make the two former ſpeak in their native tongue, and the latter in the Engliſh dialect of his age. The proper language of the Italian ſtateſman and hiſtorian, could not have been underſtood by our common audiences; and as to *Rainulph*, he is known to have compoſed his chronicle in Latin. Beſides, theſe three perſonages were writers in proſe. They are alike called up to ſuperintend the relations which were originally found in their reſpective books; and the magick that converted them into poets, might claim an equal power over their modes of declamation. The caſe is otherwiſe, when ancient bards, whoſe compoſitions were in Engliſh, are ſummoned from the grave to inſtruct their countrymen; for theſe apparitions may be expected to ſpeak in the ſtyle and language that diſtinguiſhes

* Notwithſtanding what I have advanced in favour of Shakſpeare's uncommon powers of imitation, I am by no means ſure he would have proved ſucceſsful in a cold attempt to copy the peculiarities of language more ancient than his own. His exalted genius would have taught him to deſpiſe ſo ſervile an undertaking; and his good ſenſe would have reſtrained him from engaging in a taſk which he had neither leiſure nor patience to perform. His talents are diſplayed in copies from originals of a higher rank. Neither am I convinced that inferior writers have been over-lucky in poetical mimickries of their early predeceſſors. It is leſs difficult to deform language, than to beſtow on it the true caſt of antiquity; and though the licentiouſneſs of Chaucer, and the obſolete words employed by Gower, are within the reach of moderate abilities, the humour of the one, and the general idiom of the other, are not quite ſo eaſy of attainment. The beſt of our modern poets have ſucceeded *but* tolerably in ſhort compoſitions of this kind, and have therefore ſhown their prudence in attempting none of equal length with the aſſembled choruſes in *Pericles*, which conſiſt at leaſt of three hundred lines. —Mr. Pope profeſſes to give us a ſtory in the manner of Chaucer; but uſes a metre on the occaſion in which not a ſingle tale of that author is written.

their real age, and their known productions, when there is no ſufficient reaſon why they ſhould depart from them.

If the inequalities of meaſure which I have pointed out, be alſo viſible in the lyrick parts of *Macbeth*, &c. I muſt obſerve that throughout theſe plays our author has not profeſſed to imitate the ſtyle or manner of any acknowledged character or age; and therefore was tied down to the obſervation of no particular rules. Moſt of the irregular lines, however, in *A Midſummer Night's Dream*, &c. I ſuſpect of having been prolonged by caſual monoſyllables, which ſtole into them through the inattention of the copyiſt, or the impertinence of the ſpeaker.—If indeed the choruſes in Pericles contain many ſuch marked expreſſions as are diſcoverable in Shakſpeare's other dramas, I muſt confeſs that they have hitherto eſcaped my notice; unleſs they may be ſaid to occur in particulars which of neceſſity muſt be common to all ſoliloquies of a ſimilar kind. Such interlocutions cannot fail occaſionally to contain the ſame modes of addreſs, and the ſame perſuaſive arguments to ſolicit indulgence and ſecure applauſe. As for the *ardentia verba* celebrated by Mr. Malone, (to borrow Milton's phraſe,) "to my apprehenſion they *burn* but *cold and ſtore*.

To theſe obſervations I may add, that though Shakſpeare ſeems to have been well verſed in the writings of *Chaucer*, his plays contain no marks of his acquaintance with the works of *Gower*, from whoſe fund of ſtories not one of his plots is adopted. When I quoted the *Confeſſio Amantis* to illuſtrate "Florentius' love" in *The Taming of a Shrew*, it was only becauſe I had then met with no other book in which that tale was related.—I ought not to quit the ſubject of theſe choruſes without remarking that *Gower* interpoſes no leſs than ſix times in the courſe of our play, excluſive of his introduction and peroration. Indeed he enters as often as any chaſm in the ſtory requires to be ſupplied. I do not recollect the ſame practice in other tragedies, to which the chorus uſually ſerves as a prologue, and then appears only between the acts. Shakſpeare's legitimate pieces in which theſe mediators are found, might ſtill be repreſented without their aid; but the omiſſion of *Gower* in *Pericles* would render it ſo perfectly confuſed, that the audience might juſtly exclaim with *Othello*:—"Chaos is come again."

Very little that can tend with certainty to eſtabliſh or oppoſe our author's excluſive right in this dramatick performance, is to be collected from the *dumb ſhows*; for he has no ſuch in his other plays as will ſerve to direct our judgement. Theſe in *Pericles* are not introduced (in compliance with two ancient cuſtoms) at ſtated periods, or for the ſake of adventitious ſplendor. They do not appear before every act, like thoſe in *Ferrex and Porrex*; they are not, like thoſe in *Jocaſta*, merely oſtentatious. Such deviations from common practice incline me to believe that originally there were no mute exhibitions at all throughout the piece; but that

when Shakſpeare undertook to reform it, finding ſome parts peculiarly long or unintereſting, he now and then ſtruck out the dialogue, and only left the action in its room; adviſing the author to add a few lines to his choruſes, as auxiliaries on the occaſion. Thoſe whoſe fate it is to be engaged in the repairs of an old manſion-houſe, muſt ſubmit to many awkward expedients, which they would have eſcaped in a fabrick conſtructed on their own plan: or it might be obſerved, that though Shakſpeare has expreſſed his contempt of ſuch *dumb ſhows* as were *inexplicable*, there is no reaſon to believe he would have pointed the ſame ridicule at others which were more eaſily underſtood. I do not readily perceive that the aid of a *dumb ſhow* is much more reprehenſible than that of a *chorus*:

"Segnius irritant animos demiſſa per aurem,
"Quam quæ ſunt oculis ſubjecta fidelibus."

If it be obſerved that the latter will admit of ſentiment and poetical imagery, it may be alſo urged that the former will ſerve to furniſh out ſuch ſpectacles of magnificence as ſhould by no means appear deſpicable in a kingdom which has ever encouraged the pomp of lord mayors' feaſts, inſtallments, and coronations.—I ſhould extend theſe remarks to an unwarrantable length, or might be tempted to prove that many of Shakſpeare's plays exhibit traces of theſe ſolemn pantomimes; * though they are too adroitly managed by him to have need of verbal interpretation.

Next it may be remarked, that the valuable parts of *Pericles* are more diſtinguiſhed by their poetical turn, than by variety of character, or command over the paſſions. Partial graces are indeed almoſt the only improvements that the mender of a play already written can eaſily introduce; for an error in the firſt concoction can be redeemed by no future proceſs of chemiſtry. A few flowery lines may here and there be ſtrewn on the ſurface of a dramatick piece; but theſe have little power to impregnate its general maſs. Character, on the contrary, muſt be deſigned at the author's outſet, and proceed with gradual congeniality through the whole. In genuine Shakſpeare, it inſinuates itſelf every where, with an addreſs like that of Virgil's ſnake—

* The reader who is willing to purſue this hint, may conſult what are now called the *ſtage directions*, throughout the folio 1623, in the following pages. I refer to this copy, becauſe it cannot be ſuſpected of modern interpolation. *Tempeſt*, p. 13, 15, 16. *All's Well* &c. 234, 238. *King Henry VI.* P. I. 100, 102, 105. Ditto, P II. 125, 127, 129. Ditto, P. III 164. *King Henry VIII* 206, 207, 211, 315, 224, 226, 231. *Coriolanus*, 6, 7. *Titus Andronicus*, 31. *Timon*, 82. *Macbeth*, 135, 144. *Hamlet*, 267. *Antony and Cleopatra*, 151, 355. *Cymbeline*, 392, 393.

" ——— fit tortile collo
" Aurum ingens coluber; fit longæ tænia vittæ,
" Innectitque comas, & membris lubricus errat."

But the drama before us contains no diſcrimination of manners,* (except in the comick dialogues,) very few traces of original thought, and is evidently deſtitute of that intelligence and uſeful knowledge that pervade even the meaneſt of Shakſpeare's undiſputed performances. To ſpeak more plainly, it is neither enriched by the gems that ſparkle through the rubbiſh of *Love's Labour's Loſt*, nor the good ſenſe which ſo often fertilizes the barren fable of *The Two Gentlemen of Verona*.—*Pericles*, in ſhort, is little more than a ſtring of adventures ſo numerous, ſo inartificially crowded together, and ſo far removed from probability, that in my private judgement, I muſt acquit even the irregular and lawleſs Shakſpeare of having conſtructed the fabrick of the drama, though he has certainly beſtowed ſome decoration on its parts. Yet even this decoration, like embroidery on a blanket, only ſerves by contraſt to expoſe the meanneſs of the original materials. That the plays of Shakſpeare have their inequalities likewiſe, is ſufficiently underſtood; but they are ſtill the inequalities of Shakſpeare. He may occaſionally be abſurd, but is ſeldom fooliſh; he may be cenſured, but can rarely be deſpiſed.

I do not recollect a ſingle plot of Shakſpeare's formation (or even adoption from preceding plays or novels), in which the majority of the characters are not ſo well connected, and ſo neceſſary in reſpect of each other, that they proceed in combination to the end of the ſtory; unleſs that ſtory (as in the caſes of *Antigonus* and *Mercutio*) requires the interpoſition of death. In *Pericles* this continuity is wanting;

" ——disjectas moles, avulſaque ſaxis
" Saxa vides;"——

and even with the aid of *Gower* the ſcenes are rather looſely tacked together, than cloſely interwoven. We ſee no more of *Antiochus* after his firſt appearance. His anonymous daughter utters but one unintelligible couplet, and then vaniſhes. *Simonides* likewiſe is loſt as ſoon as the marriage of *Thaiſa* is over; and the puniſhment of *Cleon* and his wife, which poetick juſtice demanded, makes no part of the action, but is related in a kind of epilogue by *Gower*. This is at leaſt a practice which in no inſtance has received the ſanction of Shakſpeare. From ſuch deficiency of mutual intereſt, and *liaiſon* among the perſonages of the drama,

* Thoſe opticks that can detect the ſmalleſt veſtige of Shakſpeare in the character of the *Pentapolitan monarch*, cannot fail with equal felicity to diſcover *Helen's beauty in a brow of Egypt*, and to find all that ſhould adorn the *Graces*, in the perſons and conduct of the *weird ſiſters*. Compared with this *Simonides*, the *King of Navarre* in *Love's Labour's Loſt*, *Theſeus* in the *Midſummer Night's Dream*, and the *Rex fiſtulatiſſimus* in *All's well that ends well*, are the rareſt compounds of *Machiavel* and *Hercules*.

I am further ſtrengthened in my belief that our great poet had no ſhare in conſtructing it.* Dr. Johnſon long ago obſerved that

* It is remarkable, that not a name appropriated by Shakſpeare to any character throughout his other plays, is to be found in this. At the ſame time the reader will obſerve that, except in ſuch pieces as are built on hiſtorical ſubjects, or Engliſh fables, he employs the ſame proper names repeatedly in his different dramas.

Antonio.	Tempeſt.	Two Gent.	MuchAdo. T. Night. M. of V.
Sebaſtian.	———	Tw. Night.	
Ferdinand.	———	L. L. Loſt.	
Francifco.	———	Hamlet.	
Stephano.	———	M. of Ven.	
Helena.	Cymbeline.	All's Well.	M. N. Dr. Tr. and Creſſ.
Demetrius.	M. N. Dr.	Ant. and Cl.	
Valentine.	Two Gent.	Tw. Night.	
Balthazar.	Much Ado.	M. of Ven.	Com. of E. R. and Jul.
Eſcalus.	R. and Jul.	M. for Meaſ.	
Claudio.	Much Ado.	———	
Juliet.	R. and Jul.	———	
Mariana.	M. for Meaſ.	All's Well.	
Vincentio.	Tam. the Shrew.	———	
Portia.	Julius Cæſar.	M. of Ven.	
Gratiano.	Othello.	———	
Roſaline.	L. L. Loſt.	As you &c.	
Katharine.	Tam. the Shrew.	L. L. Loſt	
Maria.	Twelfth Night.	———	
Emilia.	Othello.	W. Tale.	Com. of E.
Angelo.	M for Meaſ.	Com. of E.	
Varro.	Timon.	Julius Cæſ.	
Flavius.	———	———	
Lucilius.	———	———	
Diomedes.	Tr. and Creſſ.	Ant. and Cleo.	
Varrius.	M. for Meaſ.	———	
Cornelius.	Hamlet.	Cymbeline.	
Bianca.	Othello.	T. the Shrew.	
Paris.	Tr. and Creſſ.	R. and Jul.	
Baptiſta.	Hamlet.	T. the Shr.	
Claudius.	———	Jul. Cæſar.	
Philo.	Ant. and Cleo.	Timon.	
Ventidius.	———	———	
Lucius.	Cymbeline.	———	
Ceſario.	Twelfth Night.	Ant. and Cleo.	

To theſe might be added ſuch as only differ from each other by means of freſh terminations:

Launce.	Two Gent.	and Launcelot.	Merchant of Venice.
Adrian.	Tempeſt.	and Adriana.	Comedy of Errors.
Franciſco.	Hamlet, &c.	and Franciſca.	Meaſure for Meaſure.
Luce.	Com. of Errors.	Lucina, *ibid.*	Lucetta. Two Gent.
Silvius.	As you like it.	and Silvia.	Two Gent. of Verona.
Egeus.	Mid. Night's Dr.	and Egeon.	Comedy of Errors.
Hortenſius.	Timon.	and Hortenſio.	Taming of the Shrew.
Leonato.	Much Ado.	and Leonatus.	Cymbeline.

his *real* power is not ſeen in the ſplendor of particular paſſages, but in the progreſs of his fable, and the tenour of his dialogue: and when it becomes neceſſary for me to quote a deciſion founded on comprehenſive views, I can appeal to none in which I ſhould more implicitly confide.—*Gower* relates the ſtory of *Pericles* in a manner not quite ſo deſultory; and yet ſuch a tale as that of *Prince Appolyn*, in its moſt perfect ſtate, would hardly have attracted the notice of any playwright, except one who was quite a novice in the rules of his art. Mr. Malone indeed obſerves that our author has purſued the legend exactly as he found it in the *Confeſſio Amantis*, or elſewhere. I can only add, that this is by no means his practice in any other dramas, except ſuch as are merely hiſtorical, or founded on facts from which he could not venture to deviate, becauſe they were univerſally believed. Shakſpeare has deſerted his originals in *As you like it*, *Hamlet*, *King Lear*, &c. The curious reader may eaſily convince himſelf of the truth of theſe aſſertions.

That Shakſpeare has repeated in his later plays any material circumſtances which he had adopted in his more early ones, I am by no means ready to allow. Some ſmaller coincidences with himſelf may perhaps be diſcovered. Though it be not uſual for one architect to build two fabricks exactly alike, he may yet be found to have diſtributed many ornaments in common over both, and to have fitted up more than one apartment with the ſame cornice and mouldings. If *Pericles* ſhould be ſuppoſed to bear any general and ſtriking reſemblance to *The Winter's Tale*, let me enquire in what part of the former we are to ſearch for the ſlighteſt traces of *Leontes'* jealouſy (the hinge on which the fable turns) the noble fortitude of *Hermione*, the gallantry of *Florizel*, the ſpirit of *Paulina*, or the humour of *Autolycus*? Two ſtories cannot be ſaid to have much correſpondence, when the chief features that diſtinguiſh the one, are entirely wanting in the other.

Names that in ſome plays are appropriated to ſpeaking characters, in other dramas are introduced as belonging only to abſent perſons or things. Thus we have mention of a

Roſaline, a Lucio, a Helena, a Valentine, &c. in Romeo and Juliet.
Iſabella, Eſcalus, Antonio, and Sebaſtian, in All's well that ends well.
Capulet and Roderigo, in Twelfth Night.
Ferdinand and Troilus, in the Taming of a Shrew, &c.

I have taken this minute trouble to gain an opportunity of obſerving how unlikely it is that Shakſpeare ſhould have been content to uſe ſecond-hand names in ſo many of his more finiſhed plays, and at the ſame time have beſtowed original ones throughout the ſcenes of *Pericles*. This affords additional ſuſpicion, to me at leaſt, that the ſtory, and the perſons dramatis, were not of our author's ſelection.—Neither *Gower*, nor the tranſlator of *King Appolyn*, has been followed on this occaſion; for the names of *Pericles*, *Eſcanes*, *Simonides*, *Cleon*, *Lyſimachus*, and *Marina*, are foreign to the old ſtory, as related both by the poet and the noveliſt.

Mr. Malone is likewiſe willing to ſuppoſe that Shakſpeare contracted his dialogue in the laſt act of *The Winter's Tale*, becauſe he had before exhauſted himſelf on the ſame ſubject in *Pericles*. But it is eaſy to juſtify this diſtinction in our poet's conduct, on other principles. Neither the king or queen of Tyre feels the ſmalleſt degree of ſelf-reproach. They meet with repeated expreſſions of rapture, for they were parted only by unprovoked misfortune. They ſpeak without reſerve, becauſe there is nothing in their ſtory which the one or the other can wiſh to be ſuppreſſed.—*Leontes*, on the contrary, ſeems content to welcome his return of happineſs without expatiating on the means by which he had formerly loſt it; nor does *Hermione* recapitulate her ſufferings, through fear to revive the memory of particulars which might be conſtrued into a reflection of her huſband's jealouſy. The diſcovery of *Marina* would likewiſe admit of clamorous tranſport, for ſimilar reaſons; but whatever could be ſaid on the reſtoration of *Perdita* to her mother, would only tend to prolong the remorſe of her father. Throughout the notes which I have contributed to the play of *Pericles*, I have not been backward to point out many of the particulars on which the opinion of Mr. Malone is built; for as truth, not victory, is the object of us both, I am ſure we cannot wiſh to keep any part of the evidence that may ſeem to affect our reciprocal opinions, out of ſight

Mr. Malone is likewiſe ſolicitous to prove, from the wildneſs and irregularity of the fable, &c. that this was either our author's firſt, or one of his earlieſt dramas. It might have been ſo; and yet I am ſorry to obſerve that the ſame qualities predominate in his more mature performances; but there theſe defects are inſtrumental in producing beauties. If we travel in *Antony and Cleopatra* from *Alexandria* to *Rome*—to *Meſſina*—into *Syria*—to *Athens*—to *Actium*, we are ſtill relieved in the courſe of our peregrinations by variety of objects, and importance of events. But are we rewarded in the ſame manner for our journeys from *Antioch* to *Tyre*, from *Tyre* to *Pentapolis*, from *Pentapolis* to *Tharſus*, from *Tharſus* to *Tyre*, from *Tyre* to *Mitylene*, and from *Mitylene* to *Epheſus*?—In one light, indeed, I am ready to allow *Pericles* was our poet's firſt attempt. Before he was ſatisfied with his own ſtrength, and truſted himſelf to the publick, he might have tried his hand with a partner, and entered the theatre in diſguiſe. Before he ventured to face an audience on the ſtage, it was natural that he ſhould peep at them through the curtain.

What Mr. Malone has called the *inequalities of the poetry*, I ſhould rather term the *patchwork of the ſtyle*, in which the general flow of Shakſpeare is not often viſible. An unwearied blaze of words, like that which burns throughout *Phædra and Hippolitus*, and *Mariamne*, is never attempted by our author; for ſuch uniformity could be maintained but by keeping nature at a diſtance. Inequality and wildneſs, therefore, cannot be received as criterions by which we are to diſtinguiſh the early pieces of Shakſpeare from thoſe which were written at a later period.

But one peculiarity relative to the complete genuineneſs of this play, has hitherto been diſregarded, though in my opinion it is abſolutely deciſive. I ſhall not heſitate to affirm, that through different parts of *Pericles*, there are more frequent and more awkward ellipſes than occur in all the other dramas attributed to the ſame author; and that theſe figures of ſpeech appear only in ſuch worthleſs portions of the dialogue as cannot with juſtice be imputed to him. Were the play the work of any ſingle hand, or had it been corrupted only by a printer, it is natural to ſuppoſe that this clipped jargon would have been ſcattered over it with equality. Had it been the compoſition of our great poet, he would be found to have availed himſelf of the ſame licenſe in his other tragedies; nor perhaps, would an individual writer have called the ſame characters and places alternately Pĕricles and Pĕricles, Thāĭſa and Thaĭſa, Pentapŏlis and Pentapōlis. Shakſpeare never varies the quantity of his proper names to the compaſs of one play. In *Cymbeline* we always meet with Poſthŭmus, not Poſthūmus, Arvirāgus, and not Arvĭrăgus.

It may appear ſingular that I have hitherto laid no ſtreſs on ſuch parallels between the acknowledged plays of Shakſpeare and *Pericles*, as are produced in the courſe of our preceding illuſtrations. But perhaps any argument that could be derived from ſo few of theſe, ought not to be deciſive; for the ſame reaſoning might tend to prove that every little piece of coincidence of thought and expreſſion, is in reality one of the petty larcenies of literature; and thus we might in the end impeach the original merit of thoſe whom we ought not to ſuſpect of having need to borrow from their predeceſſors.* I can only add on this ſubject, (like Dr. Farmer) that the world is already poſſeſſed of the *Marks of Imitation*; and that there is ſcarce one Engliſh tragedy but bears ſome ſlight internal reſemblance to another. I therefore attempt no deduction from premiſes occaſionally fallacious, nor pretend to diſcover in the piece before us the draughts of ſcenes which were afterwards more happily wrought, or the ſlender and crude principles of ideas which on other occaſions were dilated into conſequence, or poliſhed into luſtre.† Not that ſuch a kind of evidence, however ſtrong,

* Dr. Johnſon once aſſured me, that when he wrote his *Irene* he had never read *Othello*; but meeting with it ſoon afterwards, was ſurprized to find he had given one of his characters a ſpeech very ſtrongly reſembling that in which Caſſio deſcribes the effects produced by Deſdemona's beauty on ſuch inanimate objects as the *gutter'd rocks and congregated ſand*. The doctor added, that on making the diſcovery, for fear of imputed plagiariſm, he ſtruck out this accidental coincidence from his own tragedy.

† Though I admit that a ſmall portion of general and occaſional reflections may paſs unſuſpected from the works of one author into thoſe of another, yet when multitudes of minute coincidences occur, they muſt have owed their introduction to contrivance and deſign. The ſureſt and leaſt equivocal marks of imitation (ſays Dr. Hurd) are to be found in peculiarities of phraſe and diction; an identity in both, is the moſt certain note of plagiariſm.

or however ſkilfully applied, would diveſt my former arguments of their weight; for I admit without reſerve that Shakſpeare

" —— whoſe hopeful colours
" Advance *a half-ſac'd ſun ſtriving to ſhine*,"

This obſervation inclines me to offer a few words in regard to Shakſpeare's imputed ſhare in *The Two Noble Kinſmen*.

On Mr. Pope's opinion relative to this ſubject, no great reliance can be placed; for he who reprobated *The Winter's Tale* as a performance alien to Shakſpeare, could boaſt of little acquaintance with the ſpirit or manner of the author whom he undertook to correct and explain.

Dr. Warburton (Vol. I. after the table of editions) expreſſes a belief that our great poet wrote "the firſt act, but in his worſt manner." The Doctor indeed only ſeems to have been ambitious of adding ſomewhat (though at random) to the deciſion of his predeceſſor.

Mr. Seward's enquiry into the authenticity of this piece, has been fully examined by Mr. Colman, who adduces ſeveral arguments to prove that our author had no concern in it. [See Beaumont and Fletcher, laſt edit. Vol. I. p. 118.] Mr. Colman might have added more to the ſame purpoſe; but luckily for the publick, his pen is always better engaged than in critical and antiquarian diſquiſitions.

As Dr. Farmer has advanced but little on the preſent occaſion, I confeſs my inability to determine the point on which his concluſion is founded.

This play, however, was not printed till eighteen years after the death of Shakſpeare; and its title-page carries all the air of a canting bookſeller's impoſition. Would any one elſe have thought it neceſſary to tell the world, that Fletcher and his pretended coadjutor, were "*memorable worthies?*" The piece too was printed for one *John Waterſon*, a man who had no copy-right in any of our author's other dramas. It was equally unknown to the editors in 1623, and 1632; and was rejected by thoſe in 1664, and 1685.—In 1661, *Kirkman*, another knight of *the rubrick poſt*, iſſued out *The Birth of Merlin*, by Rowley and *Shakſpeare*. Are we to receive a part of this alſo as a genuine work of the latter? for the authority of *Kirkman* is as reſpectable as that of *Waterſon*.—I may add, as a ſimilar inſtance of the craft or ignorance of theſe ancient *Curli*, that in 1640, the *Coronation*, claimed by *Shirley*, was printed in *Fletcher's* name, and (I know not why) is ſtill permitted to hold a place among his other dramas.

That Shakſpeare had the ſlighteſt connection with B. and Fletcher, has not been proved by evidence of any kind. There are no verſes written by either in his commendation; but they both ſtand convicted of having aimed their ridicule at paſſages in ſeveral of his plays. His imputed intimacy with one of them, is therefore unaccountable. Neither are the names of our great confederates enrolled with thoſe of other wits who frequented the literary *ſympoſia* held at the Devil Tavern in Fleet-ſtreet. As they were gentlemen of family and fortune, it is probable that they aſpired to company of a higher rank than that of needy poets, or mercenary players. Their dialogue bears abundant teſtimony to this ſuppoſition; while Shakſpeare's attempts to exhibit ſuch ſprightly converſations as paſs between young men of elegance and faſhion, are very rare, and almoſt confined (as Dr. Johnſon remarks) to the characters of Mercutio and his aſſociates. Our author could not eaſily copy what he had few opportunities of obſerving.—So much for the unlikelihoods of Fletcher's having united with Shakſpeare in the ſame compoſition.

is viſible in many ſcenes throughout the play. But it follows not from thence that he is anſwerable for its worſt parts, though the

But here it may be aſked---why was the name of our poet joined with that of Beaumont's coadjutor in *The Two Noble Kinſmen*, rather than in any other play of the ſame author that ſo long remained in manuſcript? I anſwer,---that this event might have taken its riſe from the playhouſe tradition mentioned by Pope, and founded, as I conceive, on a ſingular occurrence, which it is my preſent office to point out and illuſtrate to my readers.

The language and images of this piece coincide perpetually with thoſe in the dramas of Shakſpeare. The ſame frequency of coincidence occurs in no other individual of Fletcher's works; and how is ſo material a diſtinction to be accounted for? Did Shakſpeare aſſiſt the ſurvivor of Beaumont in his tragedy? Surely no; for if he had, he would not (to borrow a conceit from *Moth* in *Love's Labour's Loſt*) have written as *if he had been at a great feaſt of* tragedies, *and ſtolen the ſcraps*. It was natural that he ſhould more ſtudiouſly have abſtained from the uſe of marked expreſſions in this than in any other of his pieces written without aſſiſtance. He cannot be ſuſpected of ſo pitiful an ambition as that of ſetting his ſeal on the portions he wrote, to diſtinguish them from thoſe of his colleague. It was his buſineſs to coaleſce with Fletcher, and not to withdraw from him. But, were our author convicted of this jealous artifice, let me aſk where we are to look for any ſingle dialogue in which theſe lines of ſeparation are not drawn. If they are to be regarded as landmarks to aſcertain our author's property, they ſtand ſo conſtantly in our way, that we muſt adjudge the whole literary eſtate to him. I hope no one will be found who ſuppoſes our duumvirate ſat down to correct what each other wrote. To ſuch an indignity Fletcher could not well have ſubmitted; and ſuch a drudgery Shakſpeare would as hardly have endured. In *Pericles* it is no difficult taſk to diſcriminate the ſcenes in which the hand of the latter is evident. I ſay again, let the critick try if the ſame undertaking is as eaſy in *The Two Noble Kinſmen*. The ſtyle of Fletcher on other occaſions is ſufficiently diſtinct from Shakſpeare's though it may mix more intimately with that of Beaumont:

Ὅς τ' ἀποκιδνάμενος ποταμῷ κελάδοντος Ἀράξεω
Φάσιδι συμφέρεται ἰσῷ ῥόῳ. *Apol. Rhod.*

From loud Araxes Lycus' ſtreams divide,
But roll with Phaſis in a blended tide.

But, that my aſſertions relative to coincidence may not appear without ſome ſupport, I proceed to inſert *a few of many inſtances* that might be brought in aid of an opinion which I am ready to ſubjoin.---The firſt paſſage hereafter quoted is always from *The Two Noble Kinſmen*, edit. 1750; the ſecond from the *Plays of Shakſpeare*, edit. 1778.*

1. ---- Dear *glaſs* of ladies. p. 9. Vol. X.
2. ---- he was indeed the *glaſs*
Wherein the noble youths did dreſs themſelves. *King Henry IV.* Part II. Vol. V. p. 481.

1. ---- *blood-fix'd* field--- p. 9.
2. ---- o'er-*fixed* with coagulate *gore*. *Hamlet*, Vol. X. p. 264.

* The preſent edition being unfiniſhed, theſe references could not be made to correſpond with it.

beſt it contains may be, not diſhonourably, imputed to him. Both weeds and flowers appear in the ſame parterre, yet we do not

1. —— as *oſprays* do the fiſh,
   Subdue before they touch. p. 11.
2. —— as is the *oſprey* to the fiſh, who takes it
   By ſovereigoty of nature. *Coriolanus*, Vol. VII. p. 467.

1. His *ocean* needs not my poor drops. p. 20.
2. —— as petty to his ends
   As is the morn-dew on a myrtle leaf
   To *his grand ſea*. *Antony and Cleopatra*, Vol. VIII. p. 230.

1. Their *intertangled roots* of love. p. 22.
2. —— Grief and patience, *rooted* in him both,
   Mingle their ſpurs together. *Cymbeline*, Vol. IX. p. 278.

1. Lord, lord, the difference of men! p. 30.
2. O, the difference of man and man. *King Lear*, Vol. IX. p. 502.

1. Like *lazy clouds*—. p. 30.
2. —— the *lazy*-pacing *clouds*—. *Romeo and Juliet*. Vol. X. p. 58.

1. —— the angry ſwine
   Flies like a *Parthian*.
2. Or, like the *Parthian*, I ſhall *flying* fight. *Cymbeline*, Vol. IX. p. 202.

Mr. Seward obſerves that this compariſon occurs no where in Shakſpeare.

1. *Baniſh'd* the kingdom, &c.—. p. 41.
2. See the ſpeech of *Romeo* on the ſame occaſion. *Romeo and Juliet*, Vol. X. p. 101, &c.

1. He has a tongue will tame
   Tempeſts—. p. 42.
2. —— ſhe would ſing the ſavageneſs out of a bear. *Othello*, Vol. X. p. 574.

1. *Theſeus.*] To-morrow, by the ſun, to do *obſervance*
   To flowery May. p. 47.
2. *Theſeus.*] —— they roſe up early to *obſerve*
   The rite of May. *Midſummer Night's Dream*, Vol. III. p. 97.

1. Let all the dukes and all the *devils roar*,
   He is at liberty—. p. 48.
2. And if the *devil* come and *roar* for them,
   He ſhall not have them. *King Henry IV.* Vol. V. p. 280.

1. —— *In thy rumination*
   That I, poor man, might eftſoons come between. p. 50.
2. —— Nymph, *in thy oriſons*
   Be all my ſins remember'd! *Hamlet*, Vol. X. p. 219.

1. Dear *couſin* Palamon —
   Pal. Cozener Arcite. p. 51.
2. —— Gentle Harry Percy, and kind *couſin*.—
   The devil take ſuch *cozeners*. *King Henry IV.* Part. I. Vol. V. p. 289.

1. —— this queſtion, ſick between us,
   By *bleeding* muſt be *cur'd*. p. 54.
2. *Let's purge* this choler without *letting blood*. *King Richard II.* Vol. V. p. 187.

infer from their being found together, that they were planted by the ſame hand.

1. —— ſwim with your *body*,
And *carry* it ſweetly —. p. 61.
2. *Bear* your *body* more ſeemly, Audrey. *As you Like it*, Vol. III. p. 380.

1. And *dainty duke* whoſe *doughty diſmal* fame. p. 64.
2. Whereat with *blade*, with *bloody blameful blade*. *Midſummer Night's Dream*, Vol. III. p. 111.

1. —— And then ſhe ſung
Nothing but *willow*, *willow*,— p. 79.
2. —— ſing *willow*, *willow*,—. *Othello*, Vol. X. p. 592.

1. Oh who can find the bent of woman's fancy! p. 84.
2. Oh undiſtinguiſh'd ſpace of woman's will! *King Lear*, Vol. IX. p. 533.

1. —— like the *great-ey'd Juno's*, but far *ſweeter*. p. 84.
2. —— *ſweeter* than the lids of *Juno's eyes*. *Winter's Tale*, Vol. IV. p. 380.

1. —— better, o' my conſcience,
Was never ſoldier's friend. p. 86.
2. A better never did itſelf ſuſtain
Upon a ſoldier's thigh. *Othello*, Vol. X. p. 618.

1. —— his *tongue*
Sounds like a *trumpet*. p. 87.
2. Would plead like angels *trumpet-tongued*. *Macbeth*, Vol. IV. p. 486.

1. —— this would ſhew bravely,
Fighting about the titles of two kingdoms. p. 89.
2. —— ſuch a fight as this
Becomes the field, but here ſhews much amiſs. *Hamlet*, Vol. X. p. 415.

1. Look where ſhe comes! *you ſhall perceive her behaviour*. p. 89.
2. Lo you where ſhe comes! *This is her very guiſe*. *Macbeth*, Vol. IV. p. 587.

1. —— the *burden* on't was *down-a down-a*. p. 90.
2. You muſt ſing *down-a down-a*: oh how the *wheel* becomes it! *Hamlet*, Vol. X. p. 355.

1. —— How her *brain coins!*— p. 90.
2. This is the very *coinage* of your brain. *Hamlet*, Vol. X. p. 327.

1. *Doctor.*] —— not an engraſſed madneſs, but a moſt thick and profound melancholy —. p. 91.
2. *Doctor.*] —— not ſo ſick, my lord,
As ſhe is troubled with thick-coming fancies—. *Macb.* Vol. IV. p. 596.

1. *Doctor.* I think ſhe has a *perturbed mind*, which I *cannot miniſter to*. p. 91.
2. *perturbed ſpirit!* *Hamlet*, Vol. X. p. 228.
Canſt thou not miniſter to a mind diſeas'd?
Doctor —— therein the patient
Muſt *miniſter* to himſelf. *Macbeth*, Vol. IV. p. 596.

Were I diſpoſed, with controverſial wantonneſs, to reaſon againſt conviction, I might add, that as Shakſpeare is known to have bor-

1. —— to him that makes the camp a ciſtern
Brim'd with the blood of men. p. 94.
2. The maimed Mars ſhall on his altar ſit
Up to the ears in blood. *King Henry IV.* Part I. Vol. 5. p. 388.

1 —— haſt *turn'd*
Green Neptune into purple. p. 94.
2. —— the multitudinous *ſeas* incarnardine,
Making the *green* one *red.* *Macbeth*, Vol. IV. p. 544.

1 —— *lover, never* yet
Mate *truer ſigh* ——, p. 98.
2. —— *never* man
Sigh'd truer breath. *Coriolanus*, Vol. VII. p. 458.

1. —— arms in aſſurance
My body to this *buſineſs.* p. 99.
2. —— bends up
Each corporal agent to *this terrible feat.* *Macbeth*, Vol. IV. p. 491.

1. —— thy female *knights* ——. p. 99.
2 —— thy *virgin knights.* *Much Ado about nothing*, Vol. II. p. 367.

1. —— with that thy rare *green* eye ——. p. 99.
2. Hath not ſo quick, ſo *green*, ſo fair an *eye.* *Romeo and Juliet*, Vol. X. p. 119.
His eyes were *green* as leeks. *Midſummer Night's Dream*, Vol. III. p. 120.

1. His coſtlineſs of *ſpirit look'd through him.* p. 110.
2. Your *ſpirits ſhine through you.* *Macbeth*, Vol. IV. p. 529.

1 —— to *diſ-feat* his lord, p. 114.
2 —— or *diſ-feat* me now. *Macbeth*, Vol. IV. p. 544.
N. B. I have met with no other inſtances of the uſe of this word.

1 Diſroot his rider *whence he grew.* p. 115.
2. This gallaot *grew unto his ſeat.* *Hamlet*, Vol. X. p. 365.

1. And bear us *like the time.* p. 117.
2. —— to beguile the time,
Look like the time. *Macbeth*, Vol. IV. p. 480.

It will happen, on familiar occaſions, that diverſity of expreſſion is neither worth ſeeking, or eaſy to be found; as in the following inſtances:

Cer. *Look to the lady.* *Pericles.*
Macd. *Look to the lady.* *Macbeth.*
Cap. *Look to the* bak'd meats, *Romeo and Juliet.*
Pal *Look to* thy life well, Arcite! *Two Noble Kinſmen.*

Dion. *How chance* my daughter is not with you?—
K. Hen. *How chance* thou art not with the prince thy brother?
King Henry IV. Part II.

rowed whole ſpeeches from the authors of *Darius*, *King John*, the *Taming of a Shrew*, &c. as well as from novelliſts and hiſtorians

Dion. *How now*, Merina? *why do you* keep *alone?* *Pericles.*
Lady Macb. *How now*, my lord? *why do you* keep *alone?* *Macbeth.*

Coun. —— *keep with you, boys!* *Two Noble Kinſmen.*
Bel. *Have with you, boys!* *Cymbeline.*

Daugh. Yours to command, *i' th' way of honeſty.* *Two Noble Kinſmen.*
Faulc. For I was got *i' th' way of honeſty.* *King John.*

That. —— if I can get him *within my piſtol's length.* *Pericles.*
Ihang. —— an if he come but *within my vice.* *King Henry IV. Part II.*

All ſuch examples I have abſtained from producing; but the peculiar coincidence of many among thoſe already given, ſuffers much by their not being viewed in their natural ſituations.

Let the critics who can fix on any particular ſcenes which they conceive to have been written by Shakſpeare, or let thoſe who ſuppoſe him to have been ſo poor in language as well as ideas, that he was conſtrained to borrow in the compaſs of *half* the *Noble Kinſman* from above a dozen entire plays of his own compoſition, advance ſome hypotheſis more plauſible than the following; and yet I flatter myſelf that readers may be found who will concur with me in believing this tragedy to have been written by Fletcher in ſilent *imitation* of our author's manner. No other circumſtance could well have occaſioned ſuch a frequent occurrence of correſponding phraſes, &c.; nor, in my opinion, could any particular, but this, have induced the players to propagate the report, that our author was Fletcher's coadjutor in the piece.—There is nothing unuſual in theſe attempts at imitation. Dryden, in his preface to *All for Love*, profeſſes to copy the ſtyle of Shakſpeare. Rowe, in his *Jane Shore*, arrogates to himſelf the merit of having purſued the ſame plan. How far theſe poets have ſucceeded, it is not my preſent buſineſs to examine; but Fletcher's imitation, like that of many others, is chiefly *verbal*; and yet (when joined with other circumſtances) was perfect enough to have miſled the judgement of the players. Thoſe people, who in the courſe of their profeſſion muſt have had much of Shakſpeare's language recent in their memories, could eaſily diſcover traces of it in this performance. They could likewiſe obſerve that the drama opens with the ſame characters as firſt enter in the *Midſummer Night's Dream*; that *Clowns* exert themſelves for the entertainment of *Theſeus* in both; that a *pedagogue* likewiſe directs the ſports in *Love's Labour's Loſt*; that a character of *female frenzy*, copied from *Ophelia*, is notorious in the *Jailor's Daughter*; and that this girl, like *Lady Macbeth*, is attended by a *phyſician* who deſcribes the difficulties of her caſe, and comments on it, in almoſt ſimilar terms. They might therefore conclude that the play before us was in part a production of the ſame writer. Over this line, the critics behind the ſcenes were unable to proceed. Their ſagacity was inſufficient to obſerve that the general current of the ſtyle was even throughout the whole, and bore no marks of a divided hand. Hence perhaps the *ſol geminus* and *duplices Thebæ* of theſe very incompetent judges, who, like French match-makers, were deſirous that the widow'd muſe of Fletcher ſhould not long remain without a bed-fellow.

without number, ſo he might be ſuſpected of having taken lines, and hints for future ſituations, from the play of *Pericles*, ſuppoſing it were the work of a writer ſomewhat more early than himſelf. Such ſplendid paſſages occur in the ſcenes of his contemporaries, as have not diſgraced his own: and be it remembered, that many things which we at preſent are content to reckon only among the

Leſt it ſhould be urged that one of my arguments againſt Shakſpeare's cooperation in *The Two Noble Kinſmen* would equally militate againſt his ſhare in *Pericles*, it becomes neceſſary for me to ward off any objection to that purpoſe, by remarking that the circumſtances attendant on theſe two dramas are by no means exactly parallel. Shakſpeare probably furniſhed his ſhare in the latter at an early period of his authorſhip, and afterwards (having never owned it, or ſuppoſing it to be forgotten) was willing to profit by the moſt valuable lines and ideas it contained. But he would ſcarce have been conſidered himſelf as an object of imitation, before he had reached his meridian fame; and in my opinion, *The Noble Kinſmen* could not have been compoſed till after 1611, nor perhaps antecedent to the deaths of Beaumont and our author, when aſſiſtance and competition ceaſed, and the poet who reſembled the latter moſt, had the faireſt proſpect of ſucceſs. During the life of Beaumont, which concluded in 1615, it cannot well be ſuppoſed that Fletcher would have deſerted him, to write in concert with any other dramatiſt. Shakſpeare ſurvived Beaumont only by one year, and, during that time, is known to have lived in Warwickſhire, beyond the reach of Fletcher, who continued to reſide in London till he fell a ſacrifice to the plague in 1625; ſo that there was no opportunity for them to have joined in perſonal conference relative to *The Two Noble Kinſmen*: and without frequent interviews between confederate writers, a conſiſtent tragedy can hardly be produced. But, at whatever time of Shakſpeare's life *Pericles* was brought forth, it will not be found on examination to comprize a fifth part of the coincidences which may be detected in its ſucceſſor; neither will a tenth diviſion of the ſame relations be diſcovered in any one of his thirty-five dramas which have hitherto been published together.

To conclude, it is peculiarly apparent that this tragedy of *The Two Noble Kinſmen* was printed from a prompter's copy, as it exhibits ſuch ſtage-directions as I do not remember to have ſeen in any other drama of the ſame period. We may likewiſe take notice that there are fewer hemiſtichs in it than in any of Shakſpeare's acknowledged productions. If one ſpeech concludes with an imperfect verſe, the next in general completes it. This is ſome indication of a writer more ſtudious of neatneſs in compoſition than the pretended aſſociate of Fletcher.

In the courſe of my inveſtigation I am pleaſed to find I differ but on one occaſion from Mr. Colman; and that is, in my diſbelief that *Beaumont* had any ſhare in this tragedy. The utmoſt beauties it contains, were within the reach of *Fletcher*, who has a right to wear,

" Without corrival, all his dignities:
" But out upon this half-fac'd fellowſhip!"

becauſe there is no juſt reaſon for ſuppoſing any poet but Chaucer has a right to diſpute with him the reputation which the tale of *Palamon and Arcite* has ſo long and ſo indiſputably maintained.

adoptions of our great poet, had been long regarded as his own proper effuſions, and were as conſtantly enumerated among his diſtinguiſhed beauties. No verſes have been more frequently quoted, or more loudly applauded than thoſe beginning with *The cloud-capt towers* in *The Tempeſt*; but if our poſitions relative to the date of that play are well founded, Shakſpeare's ſhare in this celebrated account of nature's diſſolution, is very inconſiderable.

To conclude, the play of *Pericles* was in all probability the compoſition of ſome friend whoſe intereſt the "gentle Shakſpeare" was induſtrious to promote. He therefore improved his diſnguem many places; and knowing by experience that the ſtrength of a dramatick piece ſhould be augmented towards its cataſtrophe, was moſt liberal of his aid in the laſt act. We cannot be ſurpriſed to find that what he has ſupplied is of a different colour from the reſt;

"Scinditur in partes, geminoque cacumine ſurgit,
"Thebanos imitata rogos;"

for, like Beaumont, he was not writing in conjunction with a Fletcher.

Mr. Malone has aſked how it happens that no memorial of an earlier drama on the ſubject of *Pericles* remains. I ſhall only anſwer by another queſtion—Why is it the fate of ſtill-born infants to be ſoon forgotten? In the rummage of ſome maſs of ancient pamphlets and papers, the firſt of theſe two productions may hereafter make its appearance. The change that preſerved *The Witch* of Middleton, may at ſome diſtant period eſtabliſh my general opinion concerning the authenticity of *Pericles*, which is already ſtrengthened by thoſe of Rowe and Dr. Farmer, and countenanced in ſome degree by the omiſſion of Heminge and Condell. I was once diſpoſed to entertain very different ſentiments concerning the authority of title-pages; *but on my mended judgement (if I offend not to ſay it is mended)* I have found ſufficient reaſon to change my creed, and confeſs the folly of advancing much on a queſtion which I had not more than curſorily conſidered.—To this I muſt ſubjoin, that perhaps our author produced the *Winter's Tale* at the diſtance of ſeveral years from the time at which he corrected *Pericles*; and, for reaſons hinted at in a preceding page, or through a forgetfulneſs common to all writers, repeated a few of the identical phraſes and ideas which he had already uſed in that and other dramas. I have formerly obſerved in a note on *King Lear*, (See Vol. XX. p. 555, n. 4, that Shakſpeare has appropriated the ſame ſentiment, in nearly the ſame words, to *Juſtice Shallow*, *King Lear*, and *Othello*; and may now add, that I had another alluſion as nearly expreſſed in five different places:

"I'd ſtrip myſelf to death, as for a bed
"That longing I'd been ſick for" *Meaſure for Meaſure*,
"I will encounter darkneſs like a bride,
"And hug it in my arms." *Ibidem*.
"————— I will be
"A bridegroom in my death, and run unto't
"As to a lover's bed." *Antony and Cleopatra*.

" I will die bravely like a bridegroom," *King Lear.*

" —— in terms like bride and groom
" Devefting them for bed." *Othello.*

The degree of credit due to the title-page of this tragedy is but very inconſiderable. It is not mentioned by Meres in 1598; but that Shakſpeare was known to have had ſome hand in it, was ſufficient reaſon why the whole ſhould be fathered on him. The name of the original writer could have promoted a bookſeller's purpoſe in but an inferior degree. In the year 1611, one of the ſame fraternity attempted to obtrude on the publick the old *King John* (in Dr. Farmer's opinion written by Rowley) as the work of our celebrated author.

But we are told with confidence, that

" Shakſpeare's own muſe his Pericles *firſt* bore,
" The *Prince of Tyre* was elder than the *Moor*."

To the teſtimony of Dryden reſpect is always due, when he ſpeaks of things within the compaſs of his own knowledge. But on the preſent occaſion he could only take report, or a title-page, for his guide, and ſeems to have preferred ſmoothneſs of verſification to preciſeneſs of expreſſion. His meaning is completely given in the ſecond line of his couplet. In both, he deſigns to ſay no more than that Shakſpeare himſelf did not riſe to excellence in his firſt plays; but that *Pericles*, one of the weakeſt imputed to him, was written before *Othello*, which is generally regarded as the moſt vigorous of his productions; that of theſe *two* pieces, *Pericles* was the *firſt*. Dryden in all probability met with it in the folio edition, 1664, and enquired no further concerning its authenticity. The birth of his friend Sir William D'Avenant happened in 1605, at leaſt ten years below the date of this conteſted drama.*

The abuſe of J. Latham would have deſerved no reply, had it not been raiſed into conſequence by its place in Mr. Malone's Pre-

* Shakſpeare died in 1616; and it is hardly probable that his godſon (a lad about ten years old) inſtead of ſearching his pockets for apples, ſhould have enquired of him concerning the dates of his theatrical performances. It is not much more likely that afterwards, in an age devoid of literary curioſity, Sir William ſhould have been ſolicitous about this circumſtance, or met with any perſon who was capable of aſcertaining it.

If it be urged againſt this opinion, that moſt of the players contemporary with Shakſpeare, were yet alive, and from that quarter Sir William's information might have been derived, I anſwer,---from thoſe who were at the head of their fraternity while our author flouriſhed, he could not have received it. Had they known that *Pericles* was the entire compoſition of our great poet, they would certainly have printed it among his other works in the folio 1623.---Is it likely that any of our ancient hiſtrionick troop were better acquainted with the *incunabula* of Shakſpeare's Muſe, than the very people whoſe intimate connection with him is marked by his laſt will, in which he calls them---" his *fellows* John Heminge, and Henry Condell"?

liminary Obſervations. I think it therefore but juſtice to obſerve, that this obſcure wretch who calls our author a "plebeian driller," (driller I ſuppoſe he meant to ſay,) has thereby beſtowed on him a portion of involuntary applauſe. Becauſe Horace has prooouoced that he who pleaſes the great is not omitted to the loweſt of encomiums, are we therefore to infer that the man who has given delight to the vulgar, has no claim alſo to his dividend of praiſe?—*interdum vulgus rectum putat*. It is the peculiar merit of Shakſpeare's ſcenes, that they are generally felt and underſtood. The tumid conceits of modern tragedy communicate no ſenſations to the higheſt or the meaneſt rank. Sentimental comedy is not much more fortunate in its efforts. But can the period be pointed out in which *King Lear* and *The Merry Wives of Windſor* did not equally entertain thoſe who fill the boxes and the gallery, *primores populi, populumque tributim?*

Before I cloſe this enquiry, which has ſwelled into an unexpected bulk, let me aſk, whoſe opinion confers moſt honour on Shakſpeare, my opponent's or mine? Mr. Malone is deſirous that his favourite poet ſhould be regarded as the ſole author of a drama which, collectively taken, is unworthy of him. I only wiſh the reader to adopt a more moderate creed, that the *purpurei panni* are Shakſpeare's, and the reſt the production of ſome inglorious and forgotten playwright.

If conſiſtently with my real belief I could have ſupported inſtead of controverting the ſentiments of this gentleman, whom I have the honour to call my friend, I ſhould have been as happy in doing ſo as I now am in confeſſing my literary obligations to him, and acknowledging how often in the courſe of the preceding volume he has ſupplied my deficiencies, and rectified my errors.

On the whole, were the intrinſick merits of *Pericles* yet leſs than they are, it would be entitled to reſpect among the curious in dramatick literature. As the engravings of *Mark Antonio* are valuable not only on account of their beauty, but becauſe they are ſuppoſed to have been executed under the eye of Raffaelle, ſo *Pericles* will continue to owe ſome part of its reputation to the touches it is ſaid to have received from the hand of Shakſpeare.

To the popularity of the *Prince of Tyre* (which is ſufficiently evident from the teſtimonies referred to by Mr. Malone) we may impute the unprecedented corruptions in its text. What was acted frequently, muſt have been frequently tranſcribed for the uſe of prompters and players; and through the medium of ſuch faithleſs copies it ſhould ſeem that moſt of our early theatrical pieces were tranſmitted to the publick. There are certainly more groſs miſtakes in this than in any other tragedy attributed to Shakſpeare. So much of it, as hitherto printed, was abſolutely unintelligible, that the reader had no power, in judge of the rank it ought to hold among our ancient dramatick performances.

STEEVENS.

Mr. Steevens's intimate acquaintance with the writings of Shakſpeare renders him ſo well qualified to decide upon this queſtion, that it is not without ſome diffruſt of my own judgement that I expreſs my diſſent from his deciſion; but as all the poſitions that he has endeavoured to eſtabliſh in his ingenious diſquiſition on the merits and authenticity of *Pericles* do not appear to me to have equal weight, I ſhall ſhortly ſtate the reaſons why I cannot ſubſcribe to his opinion with regard to this long-conteſted piece.

The imperfect imitation of the language and numbers of Gower, which is found in the choruſes of this play, is not in my apprehenſion a proof that they were not written by Shakſpeare. To ſummon a perſon from the grave, and to introduce him by way of Chorus to the drama, appears to have been no uncommon practice with our author's contemporaries. Marlowe, before the time of Shakſpeare, had in this way introduced Machiavel in his *Jew of Malta*; and his countryman Guicciardine is brought upon the ſtage in an ancient tragedy called *The Devil's Charter*. In the ſame manner Rainulph, the monk of Cheſter, appears in *The Mayor of Quinborough*, written by Thomas Middleton. Yet it never has been objected to the authors of the two former pieces, as a breach of decorum that the Italians whom they have brought into the ſcene do not ſpeak the language of their own country; or to the writer of the latter, that the monk whom he has introduced does not uſe the Engliſh dialect of the age in which he lived.—But it may be ſaid, "nothing of this kind is attempted by theſe poets; the author of *Pericles*, on the other hand, has endeavoured to copy the verſification of Gower, and has failed in the attempt: had this piece been the compoſition of Shakſpeare, he would have ſucceeded."

I ſhall very readily acknowledge, that Shakſpeare, if he had thought fit, could have exhibited a tolerably accurate imitation of the language of Gower; for there can be little doubt, that what has been effected by much inferior writers, he with no great difficulty could have accompliſhed. But that, becauſe theſe choruſes do not exhibit ſuch an imitation, they were therefore not his performance, does not appear to me a neceſſary concluſion; for he might not think ſuch an imitation proper for a popular audience. Gower, like the perſons above mentioned, would probably have been ſuffered to ſpeak the ſame language as the other characters in this piece, had he not written a poem containing the very ſtory on which the play is formed. Like Guiceiardine and the monk of Cheſter, he is called up to ſuperintend a relation found in one of his own performances. Hence, Shakſpeare ſeems to have thought it proper (not, to copy his verſification, for that does not appear to have been at all in his thoughts, but) to throw a certain air of antiquity over the monologues which he has attributed to the venerable bard. Had he imitated the diction of the *Confeſſio Amantis* with accuracy, he well knew that it would have been as unintelligible to the greater part of his audience as the Italian of Guicciar-

dine or the Latin of Raioulph; for, I ſuppoſe, there can be no doubt, that the language of Gower (which is almoſt as far removed from that of Hooker and Fairfax, as it is from the proſe of Addiſon or the poetry of Pope,) was underſtood by none but ſcholars,* even in the time of queen Elizabeth. Having determined to introduce the contemporary of Chaucer in the ſcene, it was not his buſineſs to exhibit ſo perfect an imitation of his diction as perhaps with aſſiduity and ſtudy he might have accompliſhed, but ſuch an antiquated ſtyle as might be underſtood by the people before whom his play was to be repreſented. †

As the language of theſe choruſes is, in my opinion, inſufficient to prove that they were not the production of Shakſpeare, ſo alſo is the inequality of metre which may be obſerved in different parts of them; for the ſame inequality is found in the lyrical parts of *Macbeth* and *The Midſummer Night's Dream*. †† It may likewiſe be remarked, that as in *Pericles*, ſo in many of our author's *early* performances, *alternate rhymes* frequently occur; a practice which I have not obſerved in any other dramatick performances of that age, intended for publick repreſentation. §

Before I quit the ſubject of the choruſes introduced in this piece, let me add, that, like many other parts of this play, they contain ſome marked expreſſions, certain *ardentia verba*, that are alſo found in the undiſputed works of our great poet; which any one who will take the trouble to compare them with the choruſes in *King Henry V.* and *The Winter's Tale*, will readily perceive. If, in order to account for the ſimilitude, it ſhall be ſaid, that though Shakſpeare did not compoſe theſe declamations of Gower, he might have *retouched* them, as that is a point which never can be aſcertained, ſo no anſwer can be given to it.

That the play of *Pericles* was originally written by another poet, and afterwards improved by Shakſpeare, I do not ſee ſufficient rea-

* Perhaps not by all of them. The treaſures of Greece and Rome had not long been diſcovered, and to the ſtudy of ancient languages almoſt every Engliſhman that aſpired to literary reputation applied his talents and his time, while his native tongue was neglected. Even the learned Aſcham was but little acquainted with the language of the age immediately preceding his own. If ſcholars were defective in this reſpect, the people, we may be ſure, were much more ſo.

† If I am warranted in ſuppoſing that the language of the *Confeſſio Amantis* would have been *unintelligible* to the audience, this ſurely *was a ſufficient reaſon for departing from it.*

†† See p. 12, n. 5.

§ The plays of Lord Sterline are entirely in alternate rhymes; but theſe ſeem not to have been intended for the ſtage, nor were they, I believe, ever performed in any theatre.

ſoo to believe. It may be true, that all which the improver of a dramatick piece origioally ill-conſtructed can do, is, to poliſh the language, and to add a few ſplendid paſſages; but that this play was the work of another, which Shakſpeare from his friendſhip for the author reviſed and corrected, is the very point in queſtion, and therefore cannot be addueed as a medium to prove that point. It appears to me equally improbable that *Pericles* was formed on an unſucceſsful drama of a preceding period; and that all the weaker ſcenes are taken from theoee. We know indeed that it was a frequent practice of our author to avail himſelf of the labours of oth. rs, and to conſtruct a new drama upoo an old foundation; but the pieces that he has thus imitated are yet extant. We have an original *Taming of a Shrew*, a *King John*, a *Promos and Caſſoadra*, a *King Leir*, &c. but where is this old play of *Pericles*?* or how comes it to paſs that no memorial of ſuch a drama remains? Even if it could be proved that ſuch a piece once exiſted, it would not warrant us in ſuppoſing that the leſs vigorous parts of the performance in queſtion were taken from thence; for though Shakſpeare borrowed the fables of the ancient dramas juſt now enumerated, he does not appear to have tranſcribed a ſingle ſcene from any one of them.

Still however it may be urged, if Shakſpeare was the original author of this play, and this was one of his earlieſt productions, he would ſcarcely, in a ſubſequent period, have introduced in his *Winter's Tale* ſome incidents and expreſſions which bear a ſtroog reſemblance to the latter part of *Pericles*: on the other hand, he might not ſcruple to copy the performance of a preceding poet.

Before we acquieſce in the juſtice of this reaſoning, let us examine what has been his practice in thoſe dramas concerning the authenticity of which there is no doubt. Is it true that Shakſpeare has rigidly abſtained from introducing incidents or characters ſimilar to thoſe which he had before brought upon the ſtage? Or rather, is not the contrary notorious? In *Much Ado about Nothing* the two principal perſons of the drama frequently remind us of two other characters that had been exhibited in an early production,—*Love's Labour's Loſt*. In *All's well that ends well* and *Meaſure for Meaſure* we find the ſame artifice twice employed; and in many other of his plays the action is embarraſſed, and the denouement effected, by contrivances that bear a ſtriking ſimilitude to each other.

The conduct of *Pericles* and *The Winter's Tale*, which have ſeveral events common to both, gives additional weight to the ſuppoſition that the two pieces proceeded from the ſame hand. In the latter our author has thrown the diſcovery of Perdita into narration, as if through conſciouſneſs of having already exhauſted, in the buſineſs of Marina, all that could render ſuch an incident affecting on

* When Ben Jonſon calls *Pericles* a *mouldy tale*, he alludes, I apprehend, not to the remote date of the play, but to the antiquity of the ſtory on which it is founded.

the ſtage. Leontes too ſays but little to Hermione, when he finds her; their mutual ſituations having been likewiſe anticipated by the Prince of Tyre and Thaiſa, who had before amply expreſſed the tranſports natural to unexpected meeting after long and painful ſeparation.

All the objections which are founded on the want of *liciſon* between the different parts of this piece, on the numerous characters introduced in it, not ſufficiently connected with each other, on the various and diſtant countries in which the ſcene is laid,—may, I think, be anſwered, by ſaying that the author purſued the ſtory exactly as he found it either in the *Confeſſio Amantis* * or ſome proſe tranſlation of the *Geſta Romanorum*; a practice which Shakſpeare is known to have followed in many plays, and to which moſt of the faults that have been urged againſt his dramas may be imputed. † —If while we travel in *Antony and Cleopatra* †† from one country to another with no leſs rapidity than in the preſent piece, the objects preſented to us are more beautiful, and the proſpect more diverſified, let it be remembered at the ſame time, that between the compoſition of theſe two plays there was probably an interval of at leaſt fifteen years; that even Shakſpeare himſelf muſt have gra-

* Here alſo were found the names of the greater part of the characters introduced in this play; for of the ſeventeen perſons repreſented, ſix of the names only were the invention of the poet.

The ſame quantity not being uniformly obſerved in ſome of theſe names, is mentioned by Mr. Steevens as a proof that this piece was the production of two hands. We find however Thaīſa and Thaĭſa in the fifth act, in two ſucceeding lines. Is it to be imagined, that this play was written like French *Bouts rimés*, and that as ſoon as one verſe was compoſed by one of this ſuppoſed duumvirate, the next was written by his aſſociate?

† In the conduct of *Meaſure for Meaſure* his judgement has been arraigned for certain deviations from the Italian of Cinthio, in one of whoſe novels the ſtory on which the play is built, may be read. But, on examination, it has been found, that the faults of the piece are to be attributed not to Shakſpeare's departing from, but too cloſely purſuing *his* original, which, as Dr. Farmer has obſerved, was not Cinthio's novel, but the *Heptameron* of Whetſtone. In like manner the cataſtrophe of *Romeo and Juliet* is rendered leſs affecting than it might have been made, by the author's having implicitly followed the poem of *Romeus and Juliet*, on which his play appears to have been formed. In *The Winter's Tale*, Bohemia, ſituated nearly in the center of Europe, is deſcribed as a maritime country, becauſe it had been already deſcribed as ſuch by Robert Greene in his *Dorāſtus and Faunia*; and in *The Two Gentlemen of Verona*, Protheus goes from one inland town to another by ſea; a voyage that in ſome novel he had probably taken before. Many ſimilar inſtances might be added.

†† It is obſervable that the two plays of *Pericles* and *Antony and Cleopatra* were entered together at Stationers' Hall in the year 1608, by Edward Blount, a bookſeller of eminence, and one of the printers of the firſt folio edition of our author's works.

dually acquired information like other mortals, and in that period muſt have gained a knowledge of many characters, and various modes of life, with which in his earlier years he was unacquainted.

If this play had come down to us in the ſtate in which the poet left it, its numerous ellipſes might fairly be urged to invalidate Shakſpeare's claim to the whole or to any part of it. But the argument that is founded in theſe irregularities of the ſtyle loſes much of its weight, when it is conſidered, that the earlieſt printed copy appears in ſo imperfect a form, that there is ſcarcely a ſingle page of it undisfigured by the groſſeſt corruptions. As many words have been inſerted, inconſiſtent not only with the author's meaning, but with any meaning whatſoever, as many verſes appear to have been tranſpoſed, and ſome paſſages are appropriated to characters to whom manifeſtly they do not belong, ſo there is great reaſon to believe that many words and even lines were omitted at the preſs; and it is highly probable that the printer is anſwerable for more of theſe ellipſes than the poet. The ſame obſervation may be extended to the metre, which might have been originally ſufficiently ſmooth and harmonious, though now, notwithſtanding the editor's beſt care, it is feared it will be found in many places rugged and defective.

On the appearance of Shakſpeare's name in the title-page of the original edition of *Pericles*, it is acknowledged no great ſtreſs can be laid; for by the knavery of printers or bookſellers it has been likewiſe affixed to two pieces, of which it may be doubted whether a ſingle line was written by our author. However, though the name of Shakſpeare may not alone authenticate this play, it is not in the ſcale of evidence entirely inſignificant; nor is it a fair concluſion, that, becauſe we are not to confide in the title-pages of two dramas which are proved by the whole colour of the ſtyle and many other conſiderations not to have been the compoſition of Shakſpeare, we are therefore to give no credit to the title of a piece, which we are led by very ſtrong internal proof, and by many corroborating circumſtances, to attribute to him. Though the title-pages of *The London Prodigal* and *Sir John Oldcaſtle* ſhould clearly appear to be forgeries, thoſe of *Henry IV.* and *Othello* will ſtill remain unimpeached.

The non-enumeration of *Pericles* in Meres's Catalogue of our author's plays, printed in 1598, is indecisive with reſpect to the authenticity of this piece; for neither are the three parts of *King Henry VI.* nor *Hamlet* mentioned in that liſt; though it is certain they were written, and had been publickly performed, before his book was publiſhed.

Why this drama was omitted in the firſt edition of Shakſpeare's works, it is impoſſible now to aſcertain. But if we ſhall allow the omiſſion to be a deciſive proof that it was not the compoſition of our author, we muſt likewiſe exclude *Troilus and Creſſida* from the

liſt of his performances; for it is certain, this was likewiſe omitted by the editors of the firſt folio, nor did they ſee their error till the whole work and even the table of contents was printed; as appears from its not being paged, or enumerated in that table with his other plays. I do not, however, ſuppoſe that the editors, Heminge and Condell, did not know who was the writer of *Troilus and Creſſida*, but that the piece, though printed ſome years before, for a time eſcaped their memory. The ſame may be ſaid of *Pericles*. Why this alſo was not recovered, as well as the other, we can now only conjecture. Perhaps they thought their volume had already ſwelled to a ſufficient ſize, and they did not chooſe to run the riſk of retarding the ſale of it by encreaſing its bulk and price; perhaps they did not recollect *The Prince of Tyre* till their book had been iſſued out; or perhaps they conſidered it more for their friend's credit to omit this juvenile performance. Ben Jonſon, when he collected his pieces into a volume, in the year 1616, in like manner omitted a comedy called *The Caſe is Altered*, which had been printed with his name ſome years before, and appears to have been one of his earlieſt productions; having been exhibited before the year 1599.

After all, perhaps, the internal evidence which this drama itſelf affords of the hand of Shakſpeare is of more weight than any other argument that can be adduced. If we are to form our judgement by thoſe unerring criterions which have been eſtabliſhed by the learned author of *The Diſcourſe on Poetical Imitation*, the queſtion will be quickly decided; for who can point out two writers, that without any communication or knowledge of each other ever produced ſo many paſſages, coinciding both in ſentiment and expreſſion, as are found in this piece and the undiſputed plays of Shakſpeare? * Should it be ſaid, that he did not ſcruple to borrow both fables and ſentiments from other writers, and that therefore this circumſtance will not prove this tragedy to be his, it may be anſwered, that had *Pericles* been an anonymous production, this coincidence might not perhaps aſcertain Shakſpeare's title to the play; and he might with ſufficient probability be ſuppoſed to have only borrowed from *another*; but when, in addition to all the circumſtances already ſtated, we recollect the conſtant tradition that has accompanied this piece, and that it was printed with his name, in his life-time, and acted at his own theatre, the parallel paſſages which are ſo abundantly ſcattered throughout every

* "Conſidering the vaſt variety of words which any language, and eſpecially the more copious ones furniſh, and the infinite poſſible combinations of them into all the forms of phraſeology, it would be very ſtrange, if two perſons ſhould hit on the ſame identical terms, and much more, ſhould they agree in the ſame preciſe arrangement of them in whole ſentences." *Diſcourſe on Poetical Imitation.* Hurd's *Horace*, Vol. III. p. 109, edit. 1766.

part of *Pericles* and his undiſputed performances, afford no ſlight proof, that in the ſeveral inſtances enumerated in the courſe of the preceding obſervations, he borrowed, as was his frequent practice, from *himſelf*; and that this conteſted play was his own compoſition.

The teſtimony of Dryden to this point does not appear to me ſo inconſiderable as it has been repreſented. If he had only meant to ſay, that *Pericles* was produced before *Othello*, the ſecond line of the couplet which has been already quoted, would have ſufficiently expreſſed his meaning; nor, in order to convey this idea was it neceſſary to call the former the *firſt* dramatick performance of Shakſpeare; a particular which he lived near enough the time to have learned from ſtage-tradition, or the more certain information of his friend Sir William D'Avenant.* If he had only taken the folio edition of our author's works for his guide, without any other authority, he would have named *The Tempeſt* as his earlieſt production; becauſe it happens to ſtand firſt in the volume. But however this may be, and whether, when Dryden entitled *Pericles* our author's firſt compoſition, he meant to be underſtood literally or not, let it be remembered, that he calls it *his* PERICLES; that he ſpeaks of it as the legitimate, not the ſpurious or adopted, offspring of our poet's muſe; as the ſole, not the partial, property of Shakſpeare.

I am yet therefore unconvinced, that this drama was not written by our author. The wildneſs and irregularity of the fable, the

* Sir William D'Avenant produced his firſt play at the theatre in *Blackfryars*, in 1629, when he was twenty-four years old, at which time his paſſion for apple-hunting, we may preſume, had ſubſided, and given way to more manly purſuits. That a young poet thus early acquainted with the ſtage, who appears to have had a great veneration for our author, who was poſſeſſed of the only original picture of Shakſpeare ever painted, who carefully preſerved a letter written to him by King James, who himſelf altered four of his plays and introduced them in a new form on the ſtage, ſhould have been altogether incurious about the early hiſtory and juvenile productions of the great luminary of the dramatick world, (then only thirteen years dead) who happened alſo to be his god-father, and was by many reputed his father, is not very credible. That he ſhould have never made an enquiry concerning a play, printed with Shakſpeare's name, and which appears to have been a popular piece at the very time when D'Avenant produced his firſt dramatick eſſay, (a *third* edition of *Pericles* having been printed in 1630) is equally improbable. And it is ſtill more incredible, that our author's friend, old Mr. Heminge, who was alive in 1630, and principal proprietor and manager of the Globe and Blackfryar's play houſes, ſhould not have been able to give him any information concerning a play; which had been produced at the former theatre, probably while it was under his direction, and had been acted by his company with great applauſe for more than thirty years.

artleſs conduct of the piece, and the inequalities of the poetry, may, I think, be all accounted for, by ſuppoſing it either his firſt or one of his earlieſt eſſays in dramatick compoſition.

MALONE.

On looking into *Roſcius Anglicanus*, better known by the name of *Downes the Prompter's Book*, originally printed in 1708, and lately republiſhed by the ingenious Mr. Waldron of Drury-lane Theatre, I was not a little ſurprized to find, that *Pericles, Prince of Tyre* was one of the characters in which the famous Betterton had been moſt applauded.—Could the copy from which this play was acted by him and his aſſociates, be recovered, it would prove a ſingular curioſity; at leaſt, to thoſe who have ſince been drudging through every ſcene of the original quarto, 1609, in the hope of reſtoring it to ſuch a degree of ſenſe and meaſure as might give it currency with the reader.

As for the preſent editor, he expects to be

"Stopp'd in phials, and tranſfix'd with pins,"

on account of the readineſs with which he has obeyed the ſecond clauſe of the Ovidian precept,

"Cuncta prius tentanda; ſed immedicabile vulnus
"Enſe recidendum.

When it is proved, however, that a gentle proceſs might have been employed with equal ſucceſs, let the actual cautery be rejected, or applied to the remarks of him who has ſo freely uſed it.

STEEVENS.

KING LEAR.*

* KING LEAR.] The ſtory of this tragedy had found its way into many ballads and other metrical pieces; yet Shakſpeare ſeems to have been more indebted to *The True Chronicle Hiſtory of King Leir and his Three Daughters, Gonorill, Ragan, and Cordella*, 1605, (which I have already publiſhed at the end of a collection of the quarto copies) than to all the other performances together. It appears from the books at Stationers' Hall, that ſome play on this ſubject was entered by Edward White, May 14, 1594. "A booke entituled, *The moſte famous Chronicle Hiſtorie of Leire King of England, and his three Daughters.*" A piece with the ſame title is entered again, May 8, 1605; and again Nov. 26, 1607. See the extracts from theſe Entries at the end of the Prefaces, &c. Vol. II. From *The Mirror of Magiſtrates* 1587. Shakſpeare has, however, taken the hint for the behaviour of the Steward, and the reply of Cordelia to her father concerning her future marriage. The epiſode of Gloſter and his ſons muſt have been borrowed from Sidney's *Arcadia*, as I have not found the leaſt trace of it in any other work. I have referred to theſe pieces, wherever our author ſeems more immediately to have followed them, in the courſe of my notes on the play. For the firſt *King Lear*, ſee likewiſe *Six old Plays on which Shakſpeare founded*, &c. publiſhed for S. Leacroft, Charing-Croſs.

The reader will alſo find the ſtory of *K. Lear*, in the ſecond book and 10th canto of Spenſer's *Faery Queen*, and in the 15th chapter of the third book of Warner's *Albion's England*, 1602.

The whole of this play, however, could not have been written till after 1603. Harſnet's pamphlet to which it contains ſo many references, (as will appear in the notes) was not publiſhed till that year. STEVENS.

Camden, in his *Remains*, (p. 306. ed. 1674.) tells a ſimilar ſtory to this of *Leir* or *Lear*, of Ina king of the Weſt Saxons; which, if the thing ever happened, probably was the real origin of the fable. See under the head of *Wiſe Speeches*. PERCY.

The ſtory told by Camden in his *Remaines*, 4to. 1605, is this: "Ina, king of Weſt Saxons, had three daughters, of whom upon a time he demanded whether they did love him, and ſo would do during their lives, above all others: the two elder ſware deeply they would; the youngeſt, but the wiſeſt, told her father plainly, without flattery, that albeit ſhe did love, honour, and reverence him, and ſo would whilſt ſhe lived, as much as nature and daughterly dutie at the uttermoſt could expect, *yet ſhe did think that one day it would come to paſſe that ſhe ſhould affect another more fervently, meaning her huſband, when ſhe were married*; who being made one fleſh with her, as God by commandement had told, and nature had taught her, ſhe was to cleave faſt to, forſaking father and

mother, kiſſe and kinne. [Anonymous.] One referreth this to the daughters of king Leir."

It is, I think, more probable that Shakſpeare had this paſſage in his thoughts, when he wrote Cordelia's reply concerning her future marriage, than *The Mirrour for Magiſtrates*, as Camden's book was publiſhed recently before he appears to have compoſed this play, and that portion of it which is entitled *Wiſe Speeches*, where the foregoing paſſage is found, furniſhed him with a hint in *Coriolanus*.

The ſtory of King Leir and his three daughters was originally told by Geoffrey of Monmouth, from whom Holinſhed tranſcribed it; and in his Chronicle Shakſpeare had certainly read it, as it occurs not far from that of *Cymbeline*; though the old play on the ſame ſubject probably *firſt* ſuggeſted to him the idea of making it the ground-work of a tragedy.

Geoffrey of Monmouth ſays, that Leir, who was the eldeſt ſon of Bladud, "nobly governed his country for ſixty years." According to that hiſtorian, he died about 800 years before the birth of Chriſt

The name of Leir's youngeſt daughter, which in Geoffrey's hiſtory, in Holinſhed, *The Mirrour for Magiſtrates*, and the old anonymous play, is *Cordeilla*, *Cordila*, or *Cordella*, Shakſpeare found ſoftened into *Cordelia* by Spenſer in his Second Book, Canto X. The names of Edgar and Edmund were probably ſuggeſted by Holinſhed. See his *Chronicle*, Vol. I. p. 122: "*Edgar*, the ſon of *Edmund*, brother of Athelſtane," &c.

This tragedy, I believe, was written in 1650. See *An Attempt to aſcertain the order of Shakſpeare's plays*, Vol. II.

As the epiſode of Gloſter and his ſons is undoubtedly formed on the ſtory of the blind king of Paphlagonia in Sidney's *Arcadia*, I ſhall ſubjoin it, at the end of the play. MALONE.

PERSONS represented.

Lear, *King of* Britain.
King of France.
Duke of Burgundy.
Duke of Cornwall.
Duke of Albany.
Earl of Kent.
Earl of Gloſter.
Edgar, *Son to* Gloſter.
Edmund, *Baſtard Son to* Gloſter.
Curan, *a Courtier.*
Old Man, Tenant to Gloſter.
Phyſician.
Fool.
Oſwald, *Steward to* Goneril.
An Officer, employed by Edmund.
Gentleman, attendant on Cordelia.
A Herald.
Servants to Cornwall.

Goneril,
Regan,
Cordelia,
} *Daughters to* Lear.

Knights attending on the King, Officers, Meſſengers, Soldiers, and Attendants.

SCENE, Britain.

KING LEAR.

ACT I. SCENE I.

A Room of ſtate in King Lear's *Palace.*

Enter KENT, GLOSTER, *and* EDMUND.

KENT. I thought, the king had more affected the duke of Albany, than Cornwall.

GLO. It did always ſeem ſo to us: but now, in the diviſion of the kingdom,[2] it appears not which of the dukes he values moſt; for equalities[3] are ſo weigh'd, that curioſity in neither[4] can make choice of either's moiety.[5]

[2] —— *in the diviſion of the kingdom,*] There is ſomething of obſcurity or inaccuracy in this preparatory ſcene. The king has already divided his kingdom, and yet when he enters he examines his daughters, to diſcover in what proportions he ſhould divide it. Perhaps Kent and Gloſter only were privy to his deſign, which he ſtill kept in his own hands, to be changed or performed as ſubſequent reaſons ſhould determine him. JOHNSON.

[3] —— *equalities* ——] So, the firſt quartos; the folio reads— *qualities.* JOHNSON.

Either may ſerve; but of the former I find an inſtance in the *Flower of Friendſhip*, 1568: After this match made, and *equalities* conſidered," &c. STEEVENS.

[4] — *that* curioſity *in neither* —] *Curioſity*, for exacteſt ſcrutiny. The ſenſe of the whole ſentence is, The qualities and properties of the ſeveral diviſions are ſo weighed and balanced againſt one another, that the exacteſt ſcrutiny could not determine in preferring one ſhare to the other. WARBURTON.

Curioſity is ſcrupulouſneſs, or captiouſneſs. So, in *The Taming of a Shrew*, Act IV. ſc. iv:

" For *curious* I cannot be with you." STEEVENS.

See Vol. XVIII. p. 158, n. 2; and the preſent tragedy, p. 292, n. 6. MALONE.

KENT. Is not this your ſon, my lord?

GLO. His breeding, ſir, hath been at my charge: I have ſo often bluſh'd to acknowledge him, that now I am brazed to it.

KENT. I cannot conceive you.

GLO. Sir, this young fellow's mother could: whereupon ſhe grew round-wombed; and had, indeed, ſir, a ſon for her cradle, ere ſhe had a huſband for her bed. Do you ſmell a fault?

KENT. I cannot wiſh the fault undone, the iſſue of it being ſo proper.[2]

GLO. But I have, ſir, a ſon by order of law, ſome year elder than this,[3] who yet is no dearer in my account: though this knave came ſomewhat ſaucily into the world before he was ſent for, yet was his mother fair; there was good ſport at his making, and the whoreſon muſt be acknowledged.—Do you know this noble gentleman, Edmund?

EDM. No, my lord.

GLO. My lord of Kent: remember him hereafter as my honourable friend.

[1] —— *of either's* moiety.] The ſtrict ſenſe of the word *moiety* is *half, one of two equal parts*; but Shakſpeare commonly uſes it for *any part* or *diviſion*:

" Methinks my *moiety* north from Burton here,
" In quantity equals not one of yours:"

and here the *diviſion* was into *three* parts. STEEVENS.

Heywood likewiſe uſes the word *moiety* as ſynonymous to *any part* or *portion*. " I would unwillingly part with the greateſt *moiety* of my own means and fortunes." *Hiſt. of Women*, 1624. See Vol. XII. p. 306, n. 9. MALONE.

[2] —— *being ſo* proper.] i. e. handſome. See Vol. VIII. p. 20, n. 9. MALONE.

[3] —— ſome year *elder than this*.] *Some year*, is an expreſſion uſed when we ſpeak *indefinitely*. STEEVENS.

EDM. My ſervices to your lordſhip.

KENT. I muſt love you, and ſue to know you better.

EDM. Sir, I ſhall ſtudy deſerving.

GLO. He hath been out nine years, and away he ſhall again:—The king is coming.

[*Trumpets ſound within.*

Enter LEAR, CORNWALL, ALBANY, GONERIL, REGAN, CORDELIA, *and Attendants.*

LEAR. Attend the lords of France and Burgundy, Gloſter.

GLO. I ſhall, my liege.

[*Exeunt* GLOSTER *and* EDMUND.

LEAR. Mean-time we ſhall expreſs our darker purpoſe.[4]
Give me the map there.[5]—Know, that we have divided,
In three, our kingdom: and 'tis our faſt intent[6]
To ſhake all cares and buſineſs from our age;[7]

[4] —— *expreſs our* darker *purpoſe.*] *Darker*, for more ſecret; not for indirect, oblique. WARBURTON.

This word may admit a further explication. *We ſhall expreſs our darker purpoſe:* that is, we have already made known in ſome meaſure our deſire of parting the kingdom; we will now diſcover what has not been told before, the reaſons by which we ſhall regulate the portion. This interpretation will juſtify or palliate the expoſitial dialogue. JOHNSON.

[5] Give me *the map there.*] So the folio. The quartos, leaving the verſe defective, read—*The map there.* STEEVENS.

[6] —— *and 'tis our* faſt *intent*—] *Faſt* is the reading of the firſt folio, and, I think, the true reading. JOHNSON.

Our *faſt intent* is our determined reſolution. The quartos have—our *firſt* intent. MALONE.

[7] —— *from our age;*] The quarto 1 read—*of our ſtate.* STEEVENS.

Conferring them on younger ſtrengths,[2] while we[2]
Unburden'd crawl toward death.—Our ſon of Cornwall,
And you, our no leſs loving ſon of Albany,
We have this hour a conſtant will[2] to publiſh
Our daughters' ſeveral dowers, that future ſtrife
May be prevented now. The princes, France and Burgundy,
Great rivals in our youngeſt daughter's love,
Long in our court have made their amorous ſojourn,
And here are to be anſwer'd.—Tell me, my daughters,
(Since now[3] we will deveſt us, both of rule,
Intereſt of territory, cares of ſtate,)
Which of you, ſhall we ſay, doth love us moſt?
That we our largeſt bounty may extend
Where merit doth moſt challenge it.[4]—Goneril,
Our eldeſt-born, ſpeak firſt.

[2] Conferring *them on younger* ſtrengths,] is the reading of the folio; the quartos read, *Confirming* them on younger *years*. STEEVENS.

[2] —— *while we* &c.] From *while we*, down to *prevented now*, is omitted in the quartos. STEEVENS.

[2] —— *conſtant will* ——] Seems a confirmation of *faſt* intent. JOHNSON.

Conſtant is *firm, determined. Conſtant will* is the *certa voluntas* of Virgil. The ſame epithet is uſed with the ſame meaning in *The Merchant of Venice*:

" ——— elſe nothing in the world
" Could turn ſo much the conſtitution
" Of any *conſtant* man." STEEVENS.

[3] *Since now* &c.] Theſe two lines are omitted in the quartos. STEEVENS.

[4] *Where merit doth moſt challenge it.*] The folio reads:
Where nature *doth* with *merit challenge*:
i. e. where the claim of *merit* is ſuperadded to that of *nature*; or where a ſuperiour degree of *natural filial affection* is joined to the claim of other *merits*. STEEVENS.

GON. Sir, I
Do love you more than words can wield the matter,
Dearer than eye-ſight, ſpace and liberty;
Beyond what can be valued, rich or rare;
No leſs than life,[5] with grace, health, beauty, honour:
As much as child e'er lov'd, or father found.
A love that makes breath poor, and ſpeech unable;
Beyond all manner of ſo much[6] I love you.

COR. What ſhall Cordelia do?[7] Love, and be ſilent. [*Aſide.*

LEAR. Of all theſe bounds, even from this line to this,

[5] Gon. *Sir, I*
Do love you more than words can wield the matter, ——
No leſs than life,] Sn, in Hnlinſhed: "— he firſt aſked Gonorilla the eldeſt, how well ſhe loved him; who calling hir gods to record, proteſted that *ſhe loved him more than her own life*, which by right and reaſon ſhnuld be moſt deere unto hir. With which anſwer the father being well pleaſed, turned to the ſecond, and demauded of hir how well ſhe lnved him; who anſwered (confirmiog hir ſaieings with great othes,) that ſhe loved him more than toong could expreſſe, and farre above all other ereatures of the world.

Then called he his youngeſt daughter Cordeilla before him, and aſked hir, what account ſhe made of him; unto whom ſhe made this anſwer as followeth: Knowing the great love and fatheilie zeale that you have alwaies born towards me, (for the which I maie not anſwere you otherwiſe than I thioke and as my conſclence leadeth me,) I proteſt unto you that I have loved you ever, aod will continuallie (while I live) love you as my natural father. And if you would more underſtaud of the love I bear you, aſcertain your ſelfe, that ſo much as you have, ſo much you are worth, aod ſo much I love you, and no more." MALONE.

[6] *Beyond all manner of ſo much* —] Beyond all aſſignable quantity. I love you beyond limits, and cannot ſay it is *ſo much*, for how much ſoever I ſhould name, it would be yet more. JOHNSON.
Thus Rowe, in his *Fair Penitent*, ſc. i:
" —— I can only
" Swear you reign here, *but never tell how much.*" STEEVENS.

[7] —— *do?*] So the quarto; the folio has *ſpeak*. JOHNSON.

With ſhadowy foreſts and with champains rich'd,
With plenteous rivers[8] and wide-ſkirted meads,
We make thee lady: To thine and Albany's iſſue
Be this perpetual.—What ſays our ſecond daughter,
Our deareſt Regan, wife to Cornwall? Speak.[9]

REG. I am made[2] of that ſelf metal as my ſiſter,
And prize me[3] at her worth. In my true heart
I find, ſhe names my very deed of love:
Only ſhe comes too ſhort,—that I profeſs[4]

[8] ——*and with champains* rich'd,
With plenteous rivers ——] Theſe words are omitted in the quartos. To *rich* is an obſolete verb. It is uſed by Tho. Drant, in his tranſlation of Horace's *Epiſtles*, 1567:
"To *ritch* his country, let his words lyke flowing water fa'l."
STEEVENS.

Rich'd is uſed for *enriched*, as *'tice* for *entice*, *'bate* for *abate*, *ſtrain* for *conſtrain*, &c. M. MASON.

[9] —— *Speak.*] Thus the quartos. This word is not in the folio.
MALONE.

[2] *I am made* &c.] Thus the folio. The quarto reads, *Sir*, I am made of *the ſelf-ſame* metal *that my ſiſter is*. STEEVENS.

[3] *And prize me at her worth*, &c.] I believe this paſſage ſhould rather be pointed thus:
And prize me at her worth, in my true heart
I find, ſhe names, &c.
That is, *And* ſo may you *prize me at her worth*, as *in my true heart I find*, that *ſhe names*, &c. TYRWHITT.

I believe we ſhould read:
"And prize *you* at her worth;
That is, ſet the ſame high value upon you that ſhe does.
M. MASON.

Prize me at her worth, perhaps means, *I think myſelf as worthy of your favour as ſhe is.* HENLEY.

[4] *Only ſhe comes too ſhort*,—that *I profeſs* &c.] *That* ſeems to ſtand without relation, but is referred to *find*, the firſt conjunction being inaccurately ſuppreſſed. I find *that* ſhe names my deed, I *find* that I profeſs, &c. JOHNSON.

The true meaning is this:—"My ſiſter has equally expreſſed my ſentiments, only ſhe comes ſhort of me in this, that I profeſs myſelf an enemy to all joys but you."—*That I profeſs*, means, *in that I profeſs*. M. MASON.

Myſelf an enemy to all other joys,
Which the moſt precious ſquare of ſenſe poſſeſſes;[5]
And find, I am alone felicitate
In your dear highneſs' love.

COR. Then poor Cordelia! [*Aſide.*
And yet not ſo; ſince, I am ſure, my love's
More richer than my tongue.[6]

LEAR. To thee, and thine, hereditary ever,
Remain this ample third of our fair kingdom;
No leſs in ſpace, validity,[7] and pleaſure,
Than that confirm'd[8] on Goneril.—Now, our joy,[9]

In that, i. e. *inaſmuch as*, I profeſs myſelf, &c. Thus the folio. The quartos read:

"Only ſhe *came ſhort*, that I profeſs," &c. MALONE.

[5] *Which the moſt precious* ſquare *of ſenſe poſſeſſes;*] Perhaps *ſquare* means only *compaſs, comprehenſion.* JOHNSON.

So, in a *Paræneſis to the Prince*, by lord Sterline, 1604:

"The *ſquare* of reaſon, and the mind's clear eye."

Golding in his verſion of the 6th Book of Ovid's Metamorphoſis tranſlates

——— quotieſque rogabat
Ex juſſo—
"As oft as he demanded *out of ſquare.*"

i. e. what was unreaſonable. STEEVENS.

I believe that Shakſpeare uſes *ſquare* for the full complement of all the feoſes. EDWARDS.

[6] *More* richer *than* my *tongue.*] The quartos thus: the folio—more *ponderous.* STEEVENS.

We ſhould read—*their tongue*, meaning her ſiſters. WARBURTON.

I think the preſent reading right. JOHNSON.

[7] *No leſs in ſpace, validity,*] *Validity*, for worth, value; not for integrity, or good title. WARBURTON.

So, in *The Devil's Charter*, 1607: "The countenance of your friend is of leſs value than his counſel, yet both of very ſmall *validity.*" STEEVENS.

[8] ——— *confirm'd* ———] The folio reads, *conferr'd.* STEEVENS.

[9] ——— *Now, our joy.* &c.] Here the true reading is picked out of two copies. Butter's quarto reads:

Although the laſt, not leaſt; [a] to whoſe young love
The vines of France, and milk of Burgundy,
Strive to be intereſs'd;[3] what can you ſay, to draw [4]
A third more opulent than your ſiſters? Speak.

COR. Nothing, my lord.

LEAR. Nothing?

COR. Nothing.[5]

LEAR. Nothing can come of nothing: ſpeak again.

COR. Unhappy that I am, I cannot heave

—— *But* now our joy,
Although the laſt, not leaſt in our dear love,
What can you ſay to win a third, &c.

The folio:

—— Now our joy,
Although our laſt, *and* leaſt; to whoſe young love
The vines of France, and milk of Burgundy,
Strive to be int'reſs'd. *What can you ſay*, &c. JOHNSON.

[a] *Although the laſt, not leaſt;* &c.] So, in the old anonymous play, King Leir ſpeaking to Mumford:

" —— to thee laſt of all;
" Not greeted laſt, 'cauſe thy deſert was ſmall."

STEEVENS.

Again, in *The Spaniſh Tragedy*, written before 1593:

" The *third* and *laſt*, *not leaſt*, in our account." MALONE.

[3] *Strive to be* intereſs'd;] So, in the Preface to Drayton's *Polyolbion*: " —— there is ſcarce any of the nobilitie, or gentry of this land, but he is ſome way or other by his blood *intereſſed* therein."

Again, in Ben Jonſon's *Sejanus*:

" Our ſacred laws and juſt authority
" Are *intereſs'd* therein."

To *intereſt* and to *intereſſe*, are not, perhaps, different ſpellings of the ſame verb, but are two diſtinct words though of the ſame import; the one being derived from the Latin, the other from the French *intéreſſer*. STEEVENS.

[4] —— *to draw* —] The quarto reads—what can you ſay, *to* win. STEEVENS.

[5] LEAR. *Nothing?*
COR. *Nothing.*] Theſe two ſpeeches are wanting in the quartos. STEEVENS.

My heart into my mouth: I love your majeſty
According to my bond; nor more, nor leſs.
LEAR. How, how, Cordelia? [6] mend your ſpeech a little,
Leſt it may mar your fortunes.
COR. Good my lord,
You have begot me, bred me, lov'd me: I
Return thoſe duties back as are right fit,
Obey you, love you, and moſt honour you.
Why have my ſiſters huſbands, if they ſay,
They love you, all? Haply, when I ſhall wed,[7]
That lord whoſe hand muſt take my plight, ſhall carry
Half my love with him, half my care, and duty:
Sure, I ſhall never marry like my ſiſters,
To love my father all. [8]
LEAR. But goes this with thy heart? [9]

[6] How, how, *Cordelia?*] Thus the folio. The quarto reads—*Go to, go to.* STEEVENS.

[7] ——*Haply, when I ſhall wed,* &c.] So, in *The Mirrour for Magiſtrates*, 1587, Cordila ſays:

" — Nature ſo doth bind and me compell
" To love you as I ought, my father, well;
" Yet ſhortly I may chance, if fortune will,
" To find in heart to bear another more good will:
" Thus much I ſaid of nuptial loves that meant."

STEEVENS.

See alſo the quotation from Camden's *Remaines*, near the end of the firſt note on this play. [p. 262.] MALONE

[8] *To love my father all.*] Theſe words are reſtored from the firſt edition, without which the ſenſe was not complete. POPE.

[9] *But goes this with thy heart?*] Thus the quartos, and thus I have no doubt Shakſpeare wrote, this kind of inverſion occurring often in his plays, and in the contemporary writers. So, in *King Henry VIII*:

" — and make your houſe our Tower."

Again, in *The Merchant of Venice*:

" —— That many may be meant
" By the fool multitude."

COR. Ay, good my lord.

LEAR. So young, and ſo untender?[a]

COR. So youug, my lord, and true.

LEAR. Let it be ſo,—Thy truth then be thy dower:
For, by the ſacred radiance of the ſun;
The myſteries of Hecate,[3] and the night;
By all the operations of the orbs,
From whom we do exiſt, and ceaſe to be;
Here I diſclaim all my paternal care,
Propinquity and property of blood,
And as a ſtranger to my heart and me
Hold thee, from this,[4] for ever. The bárbarous Scythian,
Or he that makes his generation[5] meſſes
To gorge his appetite, ſhall to my boſom
Be as well neighbour'd, pitied, and reliev'd,
As thou my ſometime daughter.

KENT. Good my liege,—

See Vol. VIII. p. 66. o. 2.

The editor of the folio, not underſtanding this kind of phraſeology, ſubſtituted the more common form—But goes *thy heart with this?* as in the next line he reads, Ay, my *good* lord, inſtead of—Ay, *good my lord*, the reading of the quartos, and the conſtant language of Shakſpeare. MALONE.

[a] *So young, and ſo untender?*] So, in Shakſpeare's *Venus and Adonis*:

"Ah me, quoth Venus, *young, and ſo unkind?*"

MALONE.

[3] *The* myſteries *of Hecate*] The quartos have *miſtreſs*, the folio—*miſteries*. The emendation was made by the editor of the ſecond folio, who likewiſe ſubſtituted *operations* in the next line for *operation*, the reading of the original copies. MALONE.

[4] *Hold thee, from this.*] i. e. from this time. STEEVENS.

[5] —— *generation*—] i. e. his children. MALONE.

LEAR. Peace, Kent!
Come not between the dragon and his wrath:
I lov'd her moſt,[6] and thought to ſet my reſt
On her kind nurſery.—Hence, and avoid my ſight!— [*To* CORDELIA.][7]
So be my grave my peace, as here I give
Her father's heart from her!—Call France;—Who ſtirs?
Call Burgundy.—Cornwall, and Albany,
With my two daughters' dowers digeſt this third:
Let pride, which ſhe calls plainneſs, marry her.
I do inveſt you jointly with my power,
Pre-eminence, and all the large effects
That troop with majeſty. Ourſelf, by monthly courſe,
With reſervation of an hundred knights,
By you to be ſuſtain'd, ſhall our abode
Make with you by due turns. Only we ſtill retain[8]

[6] *I lov'd her moſt,*] So Holinſhed: "——which daughters he greatly loved, but eſpecially Cordeilla, the youngeſt, farre above the two elder." MALONE.

[7] [*To Cordelia.*] As Mr. Heath ſuppoſes, *to Kent.* For in the next words Lear ſends for France and Burgundy to offer Cordelia without a dowry. STEEVENS.

Mr. M. Maſon obſerves, that Kent did not yet deſerve ſuch treatment from the King, as the only words he had uttered were "Good my liege." REED.

Surely ſuch quick tranſitions or inconſiſtencies, which ever they are called, are perfectly ſuited to Lear's character. I have no doubt that the direction now given is right. Kent has hitherto ſaid nothing that could extort even from the choleric king ſo harſh a ſentence, having only interpoſed in the mildeſt manner. Afterwards indeed, when he remonſtrates with more freedom, and calls Lear a madman, the king exclaims—"Out of my ſight!" MALONE.

[8] ——*Only we* ſtill *retain*—] Thus the quarto. Folio: we *ſhall* retain. MALONE.

The name, and all the additions to a king;[1]
The ſway,
Revenue, execution of the reſt,[2]
Beloved ſons, be yours: which to confirm,
This coronet part between you. [*giving the crown.*
KENT. Royal Lear,
Whom I have ever honour'd as my king,
Lov'd as my father, as my maſter follow'd,
As my great patron thought on in my prayers,[3]—
LEAR. The bow is bent and drawn, make from the ſhaft.
KENT. Let it fall rather, though the fork invade
The region of my heart: be Kent unmannerly,
When Lear is mad. What would'ſt thou do, old man?
Think'ſt thou, that duty ſhall have dread to ſpeak,[4]

[1] —— *all the additions to a king;*] All the titles belonging to a king. See Vol. XVI. p. 309, n. 7. MALONE.

[2] —— *execution of the reſt.*] The *execution of the reſt* is, I ſuppoſe, *all the other buſineſs.* JOHNSON.

[3] *As my great patron thought on in my prayers,*] An alluſion to the cuſtom of clergymen praying for their patrons, in what is commonly called the bidding prayer. HENLEY.

See alſo note to the epilogue to *King Henry IV.* Part II. Vol. XIII. p. 254, n. 3. REED.

[4] *Think'ſt thou, that duty ſhall have dread to ſpeak,* &c.] I have given this paſſage according to the old folio, from which the modern editions have ſilently departed, for the ſake of better numbers, with a degree of inſincerity, which, if not ſometimes detected and cenſured, muſt impair the credit of ancient books. One of the editors, and perhaps only one, knew how much miſchief may be done by ſuch clandeſtine alterations. The quarto agrees with the folio, except that for *reſerve thy ſtate*, it gives, *reverſe thy doom*, and has *ſtoops*, inſtead of *falls to folly*. The meaning of *anſwer my life my judgement*, is, *Let my life be anſwerable for my judgement*, or, *I will ſtake my life on my opinion.*—The reading which, without any right, has poſſeſſed all the modern copies is this:

When power to flattery bows? To plainneſs honour's bound,
When majeſty ſtoops to folly. Reverſe thy doom;
And, in thy beſt conſideration, check
This hideous raſhneſs: anſwer my life my judgement,
Thy youngeſt daughter does not love thee leaſt;
Nor are thoſe empty-hearted, whoſe low ſound
Reverbs[5] no hollowneſs.

LEAR. Kent, on thy life, no more.

KENT. My life I never held but as a pawn
To wage againſt thine enemies;[6] nor fear to loſe it,

—— to plainneſs honour
Is bound, when majeſty to folly falls.
Reſerve thy ſtate; with better judgment check
This hideous raſhneſs; with my life I anſwer,
Thy youngeſt daughter, &c.

I am inclined to think that *reverſe thy doom* was Shakſpeare's firſt reading, as more appoſite to the preſent occaſion, and that he changed it afterwards to *reſerve thy ſtate*, which conduces more to the progreſs of the action. JOHNSON.

I have followed the quartos. *Reſerve* was formerly uſed for *preſerve*. So, in our poet's 52d Sonnet:

"*Reſerve* them for my love, not for their rhymes."

MALONE.

[5] *Reverbs* ——] This is perhaps a word of the poet's own making, meaning the ſame as *reverberates*. STEEVENS.

[6] —— *a pawn*

To wage againſt *thine enemies*;] i. e. I never regarded my life, as my own, but merely as a thing of which I had the poſſeſſion not the property; and which was entruſted to me as a *pawn* or pledge, to be employed in *waging* war againſt your enemies.

To *wage againſt* is an expreſſion uſed in a letter from Guil. Webbe to Robt. Wilmot, prefixed to *Tancred and Giſmund*, 1592: "—— you ſhall not be able to *wage againſt* me in the charges growing upon this action." STEEVENS.

My life &c.] That is, I never conſidered my life as of more value than that of the commoneſt of your ſubjects. A *pawn* in

Thy ſafety being the motive.

LEAR. Out of my ſight!

KENT. See better, Lear; and let me ſtill remain
The true blank of thine eye.[7]

LEAR. Now, by Apollo,[8]—

KENT. Now, by Apollo, king,
Thou ſwear'ſt thy gods in vain.

LEAR. O, vaſſal! miſcreant!
[*laying his hand on his ſword.*

ALB. CORN. Dear ſir, forbear.[9]

KENT. Do;
Kill thy phyſician, and the fee beſtow
Upon the foul diſeaſe. Revoke thy gift;[a]
Or, whilſt I can vent clamour from my throat,
I'll tell thee, thou doſt evil.

cheſs is a *common man*, in contradiſtinction to the *knight*; and Shakſpeare has ſeveral alluſions to this game, particularly in *King John*:

"Who painfully with much expedient march,
"Have brought a *counter-check* before your gates."

Again, in *King Henry V*:

"Therefore take heed how you *impawn* our perſon."

HENLEY.

[7] *The true* blank *of thine eye.*] The *blank* is the *white* or exact mark at which the arrow is ſhot. *See better*, ſays Kent, *and keep me always in your view.* JOHNSON.

See Vol. IX. p. 377, n. 7. MALONE.

[8] —— *by* Apollo,——] Bladud, Lear's father, according to Geoffrey of Monmouth, attempting to fly, fell on *the temple of Apollo*, and was killed. This circumſtance our author muſt have noticed, both in Holiſhed's *Chroniele* and *The Mirrour for Magiſtrates*. MALONE.

Are we to underſtand from this circumſtance, that the *ſon* ſwears by *Apollo*, becauſe the *father* broke his neck on the temple of that deity? STEEVENS.

[9] *Dear ſir, forbear.*] This ſpeech is omitted in the quartos. STEEVENS.

[a] —— *thy gift;*] The quartos read—*thy doom*. STEEVENS.

LEAR. Hear me, recreant!
On thine allegiance hear me!—
Since thou haſt ſought to make us break our vow,
(Which we durſt never yet,) and, with ſtrain'd pride,[3]
To come betwixt our ſentence and our power;[4]
(Which nor our nature nor our place can bear,)
Our potency made good,[5] take thy reward.

[3] —— ſtrain'd *pride*,] The oldeſt copy reads—*ſtroyed pride*; that is, *pride exorbitant*; pride paſſing due bounds. JOHNSON.

[4] *To come betwixt our ſentence and our* power;] *Power*, for execution of the ſentence. WARBURTON.

Rather, as Mr. Edwards obſerves, *our power to execute that ſentence*. STEEVENS.

[5] (*Which nor our nature nor our place can bear,*)
Our potency made *good*,] *As thou haſt come with unreaſonable pride between the* ſentence *which I had paſſed, and the* power *by which I ſhall execute* it, take thy reward *in another ſentence which ſhall* make good, *ſhall eſtabliſh, ſhall maintain*, that power.

Mr. Davies thinks, that *our potency made good*, relates only to *our place*.—Which our nature cannot bear, not our *place*, without departure from the *potency* of that place. This is eaſy and clear—Lear, who is characterized as hot, heady, and violent, is, with very juſt obſervation of life, made to entangle himſelf with vows, upon any ſudden provocation to vow revenge, and then to plead the obligation of a vow in defence of implacability. JOHNSON.

In my opinion, *made*, the reading of all the editions, but one of the quartos (which reads *make good*) is right. Lear had juſt delegated his power to Albany and Cornwall, contenting himſelf with only the name and all the additions of a king. He could therefore have *no power* to inflict on Kent the puniſhment which he thought he deſerved. *Our potency made good* ſeems to me only this: *They to whom I have yielded my power and authority, yielding me the ability to diſpenſe it in this inſtance, take thy reward.*

STEEVENS.

The meaning, I think, is, As a proof that I am not a mere threatner, that I have power as well as will to puniſh, take the due reward of thy demerits, hear thy ſentence. The words *our potency made good* are in the abſolute caſe.

Five days we do allot thee, for proviſion
To ſhield thee from diſeaſes of the world;[6]
And, on the ſixth, to turn thy hated back
Upon our kingdom: if, on the tenth day following,
Thy baniſh'd trunk be found in our dominions,
The moment is thy death: Away! By Jupiter,[7]
This ſhall not be revok'd.

KENT. Fare thee well, king: ſince thus thou wilt appear,
Freedom lives hence,[8] and baniſhment is here.—
The gods to their dear ſhelter[9] take thee, maid,
[*To* CORDELIA.

In *Othello* we have again nearly the ſame language;

"My *ſpirit* and my *place* have in them *power*
"To make this bitter to thee." MALONE.

[6] *To ſhield thee from* diſeaſes *of the world*;] Thus the quartos. The folio has *diſaſters*. The alteration, I believe, was made by the editor, in conſequence of his not knowing the meaning of the original word. *Diſeaſes*, in old language, meant the ſlighter inconveniencies, troubles, or diſtreſſes of the world. So, in *King Henry VI.* P. I. Vol. XIV p. 75, n. 4:

"And in that caſe I'll tell thee my *diſeaſe*."

Again, in *A Woman kill'd with kindneſs*, by T. Heywood, 1617:

"Fie fie, that for my private buſineſſe
"I ſhould *diſeaſe* a friend, and be a trouble
"To the whole houſe"

The proviſion that Kent could make in five days, might in ſome meaſure guard him againſt the *diſeaſes* of the world, but could not ſhield him from its *diſaſters*. MALONE.

Which word be retained is, in my opinion, quite immaterial. Such recollection as an interval of five days will afford to a conſiderate perſon, may ſurely enable him in ſome degree to provide againſt the *diſaſters*, (i. e. the calamities,) *of the* world. STEEVENS.

[7] —— *By Jupiter*,] Shakſpeare makes his Lear too much a mythologiſt: he had Hecate and Apollo before. JOHNSON.

[8] Freedom *lives hence*,] So the folio; the quartos concur in reading—*Friendſhip* lives hence. STEEVENS.

[9] —— *dear ſhelter*—] The quartos read—*protection*. STEEVENS.

That juſtly think'ſt, and haſt moſt rightly ſaid![2]—
And your large ſpeeches may your deeds approve,
[*To* REGAN *and* GONERIL.
That good effects may ſpring from words of love.—
Thus Kent, O princes, bids you all adieu;
He'll ſhape his old courſe[3] in a country new.
[*Exit.*

Re-enter GLOSTER; *with* FRANCE, BURGUNDY, *and Attendants.*

GLO. Here's France and Burgundy, my noble lord.

LEAR. My lord of Burgundy,
We firſt addreſs towards you, who with this king
Hath rivall'd for our daughter; What, in the leaſt,
Will you require in preſent dower with her,
Or ceaſe your queſt of love?[4]

BUR. Moſt royal majeſty,
I crave no more than hath your highneſs offer'd,
Nor will you tender leſs.

[2] *That juſtly think'ſt, and haſt moſt rightly ſaid!*] Thus the folio. The quartos read:

That *rightly* thinks, and haſt moſt *juſtly* ſaid. MALONE.

[3] *He'll ſhape his old courſe*—] He will follow his old maxims, he will continue to act upon the ſame principles. JOHNSON.

——adieu;
He'll ſhape his *old* courſe *in a country* new.] There is an odd coincidence between this paſſage, and another in *The Battell of Alcazar* &c. 1594:

" —— *adue;*
" For here Tom Stukley *ſhapes his courſe anue.*"

STEEVENS.

[4] ——queſt *of love?*] *Queſt of love* is *amorous expedition.* The term originated from Romance. A queſt was the expedition in which a knight was engaged. This phraſe is often to be met with in *The Faery Queen.* STEEVENS.

LEAR. Right noble Burgundy,
When ſhe was dear to us, we did hold her ſo;[5]
But now her price is fall'n: Sir, there ſhe ſtands;
If aught within that little, ſeeming[6] ſubſtance,
Or all of it, with our diſpleaſure piec'd,
And nothing more, may fitly like your grace,
She's there, and ſhe is yours.
BUR. I know no anſwer.
LEAR. Sir,
Will you, with thoſe infirmities ſhe owes,[7]
Unfriended, new-adopted to our hate,
Dower'd with our curſe, and ſtranger'd with our oath,
Take her, or leave her?
BUR. Pardon me, royal ſir;
Election makes not up on ſuch conditions.[8]

[5] —— *we did hold her ſo;*] We eſteemed her worthy of that dowry, which, as you ſay, we promiſed to give her. MALONE.

[6] —— *ſeeming*—] is *beautiful*. JOHNSON.

Seeming rather means *ſpecious*. So, in *The Merry Wives of Windſor*:

"—— pluck the borrow'd veil of modeſty from the ſo *ſeeming* miſtreſs Page"

Again, in *Meaſure for Meaſure*:

"—— hence ſhall we ſee,
"If power change purpoſe, what our *ſeemers* be."

STEEVENS.

[7] —— *owes,*] i. e. is poſſeſſed of. So, in *A Midſummer Night's Dream*:

"All the power this charm doth *owe*." STEEVENS.

[8] *Election makes not up on ſuch conditions*] To *make up* ſignifies to complete, to conclude; as, *they made up the bargain*; but in this ſenſe it has, I think, always the ſubject noun after it. To *make up*, in familiar language, is neutrally, *to come forward*, to *make advances*, which I think, is meant here. JOHNSON.

I ſhould read the line thus:——

Election makes not, *upon* ſuch conditions. M. MASON.

Election makes not up, I conceive, means, *Election comes not to a*

LEAR. Then leave her, ſir; for, by the power
that made me,
I tell you all her wealth.—For you, great king,
[*To* FRANCE.
I would not from your love make ſuch a ſtray,
To match you where I hate; therefore beſeech you
To avert your liking a more worthier way,
Than on a wretch whom nature is aſham'd
Almoſt to acknowledge hers.
FRANCE. This is moſt ſtrange!
That ſhe, that even but now was your beſt object,
The argument of your praiſe, balm of your age,
Moſt beſt, moſt deareſt,[8] ſhould in this trice of time
Commit a thing ſo monſtrous, to diſmantle
So many folds of favour! Sure, her offence
Muſt be of ſuch unnatural degree,
That monſters it,[9] or your fore-vouch'd affection

deciſion; in the ſame ſenſe as when we ſay, "I have *made up* my mind on that ſubject."

In *Cymbeline* this phraſe is uſed, as here, for *finiſhed, completed*:

"——Being ſcarce *made up*,
"I mean, to man,"—&c.

Again, in *Timon of Athens*:

"—— remain aſſur'd,
"That he's a *made up* villain."

In all theſe places the alluſion is to a piece of work completed by a tradeſman.

The paſſages juſt cited ſhow that the text is right, and that our poet did not write, as ſome have propoſed to read,

Election makes not, *upon* ſuch conditions. MALONE.

[8] Moſt *beſt*, moſt *deareſt*;] Thus the quartos. The folios read—
The *beſt*, the *deareſt*.—— STEEVENS.

We have juſt had *more worthier*, and in a preceding paſſage *more richer*. The ſame phraſeology is found often in theſe plays and in the contemporary writings. MALONE.

[9] —— ſuch *unnatural degree*,
That *monſters it*,] This was the phraſeology of Shakſpeare's age. So, in *Coriolanus*:

Fall into taint:[3] which to believe of her,
Muſt be a faith, that reaſon without miracle
Could never plant in me.

" But with *ſuch* words *that* are but rooted in
" Your tongue."

Again, *ibidem*:

" —— No, not with *ſuch* friends,
" *That* thought them ſure of you."

Three of the modern editors, however, in the paſſage before us, have ſubſtituted *As* for *That*. MALONE.

That monſters *it*,] This uncommon verb occurs again in *Coriolanus*, Act II. ſc. ii:

" To hear my nothings *monſter'd*." STEEVENS.

[3] —— *or your fore*-vouch'd affection
Fall into taint:] The common books read:

—— or your fore-vouch'd affection
Fall'n into taint:

This line has no clear or ſtrong ſenſe, nor is this reading authorized by any copy, though it has crept into all the late editions. The early quarto reads:

—— or *you*, *for* vouch'd *affections*
Fall'a into taint

The folio:

—— or *your fore*-vouch'd *affection*
Fall into taint.

Taint is uſed for *corruption* and for *diſgrace*. If therefore we take the oldeſt reading it may be reformed thus:

—— ſure her offence
Muſt be of ſuch unnatural degree,
That monſters it; or you for vouch'd affection
Fall into taint.

Her offence muſt be prodigious, or *you* muſt *fall into reproach* for having *vouched affection* which you did not feel. If the reading of the folio be preferred, we may with a very ſlight change produce the ſame ſenſe:

—— ſure her offence
Muſt be of ſuch unnatural degree,
That monſters it, or your fore-vouch'd affection
Falls into taint.——

That is, *falls into reproach* or *ceaſare*. But there is another poſſible ſenſe. *Or* ſignifies *before*, and *er ever* is *before ever*; the meaning in the folio may therefore be, *Sure her crime muſt be monſtrous* before *your affection can be affected with hatred*. Let the

COR. I yet beſeech your majeſty,
(If for I want[4] that glib and oily art,
To ſpeak and purpoſe not; ſince what I well intend,
I'll do't before I ſpeak,) that you make known
It is no vicious blot, murder, or foulneſs,
No unchaſte action, or diſhonour'd ſtep,
That hath depriv'd me of your grace and favour:
But even for want of that, for which I am richer;

reader determine. —— As I am not much a friend to conjectural emendation, I ſhould prefer the latter ſenſe, which requires no change of reading. JOHNSON.

The meaning of the paſſage as I have printed it [*fall'n* into taint] is, I think, Either her offence *muſt be* monſtrous, or, if ſhe has not committed any ſuch offence, the affection which you always profeſſed to have for her *muſt be tainted* and *decayed*, and is now without reaſon alienated from her.

I once thought the reading of the quartos right, — or *you*, for vouch'd affections, &c. i. e. on account of the extravagant profeſſions made by her ſiſters: but I did not recollect that France had not heard theſe. However, Shakſpeare, might himſelf have forgot this circumſtance. The plural *affections* favours this interpretation.

The interpretation already given, appears to me to be ſupported by our author's words in another place:

"When *love* begins to ſicken and *decay*." &c. MALONE.

The preſent reading which is that of the folio, is right; and the ſenſe will be clear, without even the ſlight amendment propoſed by Johnſon, to every reader who ſhall conſider the word *muſt*, as referring to *fall* as well as to *be*. Her offence *muſt* be monſtrous, or the former affection which you profeſſed for her, muſt *fall* into taint; that is, become the ſubject of reproach. M. MASON.

Taint is a term belonging to falconry. So, in *The Booke of Hawkyng*, &c. bl. l. no date: "A *taint* is a thing that goeth overthwart the fethers, &c. like as it were eaten with wormes." STEEVENS.

[4] *If* for *I want* &c.] If this be my offence, that I want the glib and oily art, &c. MALONE.

For has the power of — *becauſe*. Thus, in p. 292:

"*For* that I am ſome twelve or fourteen moonſhines
"Lag of a brother." STEEVENS.

A ſtill-ſoliciting eye, and ſuch a tongue
That I am glad I have not, though, not to have it,
Hath loſt me in your liking.

LEAR. Better thou
Hadſt not been born, than not to have pleas'd me better.

FRANCE. Is it but this?[4] a tardineſs in nature,
Which often leaves the hiſtory unſpoke,
That it intends to do? — My lord of Burgundy,
What ſay you to the lady? Love is not love,
When it is mingled with reſpects,[5] that ſtand
Aloof from the entire point.[6] Will you have her?
She is herſelf a dowry.[7]

BUR. Royal Lear,[8]
Give but that portion which yourſelf propos'd,
And here I take Cordelia by the hand,
Ducheſs of Burgundy.

LEAR. Nothing: I have ſworn; I am firm.

BUR. I am ſorry then, you have ſo loſt a father,
That you muſt loſe a huſband.

COR. Peace be with Burgundy!

[4] *Is it but this?* &c.] Thus the folio. The quartos, diſregarding metre, —
Is it no more but this? &c. STEEVENS.

[5] —— *with* reſpects,] i. e. with cautious and prudential conſiderations. See Vol. XVI. p. 284, n. 6.
Thus the quartos. The folio has — *regards*. MALONE.

[6] —— *from the entire point.*] Single, unmixed with other conſiderations. JOHNSON.
Dr. Johnſon is right. The meaning of the paſſage is, that his love wants ſomething to mark its ſincerity;
"Who ſeeks for aught in love but love alone."
STEEVENS.

[7] *She is herſelf a dowry,*] The quartos read:
She is herſelf *and dower*. STEEVENS.

[8] *Royal Lear,*] So, the quarto; the folio has — *Royal king*. MALONE.

Since that reſpects of fortune are his love,
I ſhall not be his wife.

FRANCE. Faireſt Cordelia, that art moſt rich, being poor;
Moſt choice, forſaken; and moſt lov'd, deſpis'd!
Thee and thy virtues here I ſeize upon:
Be it lawful, I take up what's caſt away.
Gods, gods; 'tis ſtrange, that from their cold'ſt neglect
My love ſhould kindle to inflam'd reſpect. —
Thy dowerleſs daughter, king, thrown to my chance,
Is queen of us, of ours, and our fair France:
Not all the dukes of wat'riſh Burgundy
Shall buy this unpriz'd precious maid of me. —
Bid them farewell, Cordelia, though unkind:
Thou loſeſt here,[9] a better where to find.

LEAR. Thou haſt her, France: let her be thine; for we
Have no ſuch daughter, nor ſhall ever ſee
That face of hers again: — Therefore be gone,
Without our grace, our love, our benizon. —
Come, noble Burgundy.

[*Flouriſh. Exeunt* LEAR, BURGUNDY, CORNWALL, ALBANY, GLOSTER, *and Attendants.*

FRANCE. Bid farewell to your ſiſters.

COR. The jewels[1] of our father, with waſh'd eyes

[9] *Thou loſeſt here,*] *Here* and *where* have the power of nouns. Thou loſeſt this reſidence to find a better reſidence in another place. JOHNSON.

So, in Churchyard's *Forewell to the World*, 1592:

"That growes not here, takes roote in other *where*."

See note on *The Comedy of Errors*, Vol. X. p. 226, n. 3.

STEEVENS.

[1] The *jewels* ——] As this reading affords ſenſe, though an awkward one, it may ſtand: and yet *Ye* inſtead of *The*, a change adopted by former editors, may be juſtified; it being frequently

Cordelia leaves you: I know you what you are;
And, like a ſiſter, am moſt loath to call
Your faults, as they are nam'd. Uſe well our father:[a]
To your profeſſed boſoms[3] I commit him:
But yet, alas! ſtood I within his grace,
I would prefer him to a better place.
So farewell to you both.

GON. Preſcribe not us our duties.[4]

REG. Let your ſtudy
Be, to content your lord; who hath receiv'd you
At fortune's alms.[5] You have obedience ſcanted.
And well are worth the want that you have wanted.[6]

impoſſible, in ancient MSS. to diſtinguiſh the one word from the cuſtomary abbreviation of the other. STEEVENS.

[a] —— Uſe *well our father:*] So the quartos. The folio reads — *Love* well. MALONE.

[3] —— profeſſed *boſoms* —] All the ancient editions read — *profeſſed*. Mr. Pope — *profeſſing;* but, perhaps, unneceſſarily, as Shakſpeare often uſes one participle for the other; — *longing* for *longed* in *The Two Gentlemen of Verona*, and *all obeying* for *all-obeyed* in *Antony and Cleopatra*. STEEVENS.

[4] Preſcribe *not us our duties.*] *Preſcribe* was uſed formerly without *to* ſubjoined. So, in Maſſinger's *Pidure:*

" — Shall I *preſcribe you*,
" Or blame your fondneſs." MALONE.

[5] *At* fortune's alms.] The ſame expreſſion occurs again in *Othello:*

" And ſhoot myſelf up in ſome other courſe,
" To *fortune's alms.*" STEEVENS.

[6] *And well are worth the want that you have wanted.*] You are well deſerving of the want of dower that you are without. So, in the third part of *King Henry VI.* Act IV. ſc. i: " Though I *want* a kingdom," i. e. though I am without a kingdom. Again, in Stowe's *Chronicle*, p. 137: "Anſelm was expelled the realm, and *wanted* the whole profits of his biſhoprick," i. e. he did not receive the profits, &c. TOLLET.

Thus the folio. In the quartos the tranſcriber or compoſitor inadvertently repeated the word *worth*. They read:

COR. Time ſhall unfold what plaited cunning[7] hides;
Who cover faults,[8] at laſt ſhame them derides.
Well may you proſper!

FRANCE. Come, my fair Cordelia.

[*Exeunt* FRANCE *and* CORDELIA.

GON. Siſter, it is not a little I have to ſay, of what moſt nearly appertains to us both. I think, our father will hence to-night.

And well are worth the *worth* that you have waoted.
This, however, may be explained by underſtanding the ſecond *worth* in the ſenſe of *wealth*. MALONE.

[7] —— plaited *cunning*—] i. e. *complicated*, *involved* cunning. JOHNSON.

I once thought that the author wrote *plated*:—cunning *ſuperinducted*, thinly ſpread over. So, in this play:

"—— *Plate* ſin with gold,
"And the ſtrong lance of juſtice hurtleſs breaks."

But the word *unfold*, and the following lines in our author's *Rape of Lucrece*, ſhow, that *plaited*, or (as the quartos have it) *pleated*, is the true reading:

"For that he colour'd with his high eſtate,
"Hiding baſe ſin in *pleats* of majeſty." MALONE.

[8] *Who cover faults*, &c.] The quartos read,
Who *covers* faults, at laſt *ſhame them* derides.
The former editors read with the folio:
Who *covers* faults at laſt with ſhame derides. STEEVENS.

Mr. M. Maſon believes the folio, with the alteration of a letter, to be the right reading:

Time ſhall unfold what plaited cunning hides,
Who *covert* faults at laſt with ſhame derides.

The word *who* referring to *time*.

In the third Act, Lear ſays:

"—— Caitiff, ſhake to pieces,
"That under *covert*, and convenient ſeeming,
"Haſt practis'd on man's life." REED.

To this paſſage Cordelia is made to allude in a paſſage in Scripture: *Prov.* xxviii. 13. "He that *covereth* his ſins ſhall not *proſper*: but whoſo confeſſeth and forſaketh them, ſhall have mercy. HENLEY.

REG. That's moſt certain, and with you; next month with us.

GON. You ſee how full of changes his age is; the obſervation we made of it hath not been little: he always loved our ſiſter moſt; and with what poor judgement he hath now caſt her off, appears too groſsly.

REG. 'Tis the infirmity of his age: yet he hath ever but ſlenderly known himſelf.

GON. The beſt and ſoundeſt of his time hath been but raſh; then muſt we look to receive from his age, not alone the imperfections of long-engrafted condition,[9] but, therewithal, the unruly waywardneſs that infirm and choleriek years bring with them.

REG. Such unconſtant ſtarts are we like to have from him, as this of Kent's baniſhment.

GON. There is further compliment of leave-taking between France and him. Pray you, let us hit[2] together: If our father carry authority with ſuch diſpoſitions as he bears, this laſt ſurrender of his will but offend us.

REG. We ſhall further think of it.

GON. We muſt do ſomething, and i' the heat.[3]

Exeunt.

[9] —— *of long-engrafted* condition,] i. e. of *qualities* of mind, confirmed by long habit. So, in *Othello:* " — a woman of ſo gentle a *condition!*" See alſo Vol. XIII. p. 494, n. 5. MALONE.

[2] —— *let us* hit —] So the old quarto. The folio, *let us* ſit. JOHNSON.

—— *let us* hit —] i. e. let us *agree.* STEEVENS.

[3] —— i' *the heat,*] i. e. We muſt *ſtrike while the iron's hot.* STEEVENS.

SCENE II.

A Hall in the Earl of Gloſter's *Caſtle.*

Enter EDMUND, *with a letter.*

EDM. Thou, nature, art my goddeſs; [4] to thy law
My ſervices are bound: Wherefore ſhould I
Stand in the plague of cuſtom; [5] and permit

[4] *Thou, nature, art my goddeſs;*] Edmund only ſpeaks of *nature* in oppoſition to *cuſtom*, and not (as Dr. Warburton ſuppoſes) to the exiſtence of a *God*. Edmund means only, as he came not into the world as *cuſtom* or *law* had preſcribed, ſo he had nothing to do but to follow *nature* and her laws, which make no difference between legitimacy and illegitimacy, between the eldeſt and the youngeſt.

To contradict Dr. Warburton's aſſertion yet more ſtrongly, Edmund concludes this very ſpeech by an invocation to heaven.

"Now *gods* ſtand up for baſtards!" STEEVENS.

Edmund calls *nature* his goddeſs, for the ſame reaſon that we call a baſtard a *natural* ſon: one, who according to the law of nature, is the child of his father, but according to thoſe of civil ſociety is *nullius filius*. M. MASON.

[5] *Stand in the* plague *of cuſtom;*] The word *plague* is in all the old copies: I can ſcarcely think it right, nor can I yet reconcile myſelf to *plage*, the emendation propoſed by Dr. Warburton, though I have nothing better to offer. JOHNSON.

The meaning is plain, though oddly expreſſed. Wherefore ſhould I acquieſce, ſubmit tamely to the plagues and injuſtice of cuſtom?

Shakſpeare ſeems to mean by the *plague of cuſtom*, Wherefore ſhould I remain in a ſituation where I ſhall be plagued and tormented only in conſequence of the contempt with which cuſtom regards thoſe who are not the iſſue of a lawful bed? Dr. Warburton deſines *plage* to be *the place, the country, the boundary* of cuſtom; a word, I believe, to be found only in Chaucer. STEEVENS.

The curioſity of nations [6] to deprive me,[7]
For that I am ſome twelve or fourteen moon-ſhines

[6] *The* curioſity *of nations* ——] *Curioſity*, in the time of Shakſpeare, was a word that ſignified *an over-nice ſcrupulouſneſs* in manners, dreſs, &c. In this ſenſe it is uſed in Timon. "When thou waſt (ſays Apemantus) in thy gilt and thy perfume, they mock'd thee for too much *curioſity*." Barrett in his *Alvearie, or Quadruple Dictionary*, 1580 interprets it *piked diligence: ſomething too curious, or too much affectated:* and again in this play of *King Lear*, Shakſpeare ſeems to uſe it in the ſame ſenſe, "which I have rather blamed as my own jealous *curioſity*." *Curioſity* is the old reading, which Mr. Theobald changed into *courteſy*, though the former is uſed by Beaumont and Fletcher, with the meaning for which I contend.

It is true, that Orlando, in *As You Like It*, ſays: "The *courteſy* of nations allows you my better; but Orlando is not there inveighing againſt the law of primogeniture, but only againſt the unkind advantage his brother takes of it, and *courteſy* is a word that fully ſuits the occaſion. Edmund, on the contrary, is turning this law into ridicule: and for ſuch a purpoſe, the *curioſity of nations*, (i. e. the idle, nice diſtinctions of the world) is a phraſe of contempt much more natural in his mouth, than the ſofter expreſſion of—*courteſy of nations*. STEEVENS.

Curioſity is uſed before in the preſent play, in this ſenſe: "For *equalities* are ſo weighed, that *curioſity* in neither can make choice of either's moiety."

Again, in *All's Well that ends well:*

"Frank nature, rather *curious* than in haſte,
"Hath well compos'd thee."

In THE ENGLISH DICTIONARY, *or Interpreter of hard Words*, by H. Cockeram, 8vo. 1655, *Curioſity* is defined—"More diligence than needs." MALONE.

By "the *curioſity* of nations" Edmund means the *nicety*, the *ſtrictneſs* of civil inſtitution. So, when Hamlet is about to prove that the duſt of Alexander might be employed to ſtop a bung-hole, Horatio ſays, "that were to conſider the matter too *curiouſly*."
M. MASON.

[7] —— *to* deprive *me,*] To *deprive* was, in our author's time, ſynonymous to *diſherit*. The old dictionary renders *exhæredo* by this word: and Holinſhed ſpeaks of *the line of Henry before* deprived.

Lag of a brother?[8] Why baſtard? wherefore baſe?
When my dimenſions are as well compact,
My mind as generous, and my ſhape as true,
As honeſt madam's iſſue? Why brand they us
With baſe? with baſeneſs? baſtardy? baſe, baſe?
Who, in the luſty ſtealth of nature,[9] take
More compoſition and fierce quality,
Than doth, within a dull, ſtale, tired bed,
Go to the creating a whole tribe of fops,
Got 'tween aſleep and wake?—Well then,
Legitimate Edgar, I muſt have your land:
Our father's love is to the baſtard Edmund,
As to the legitimate: Fine word,—legitimate!
Well, my legitimate, if this letter ſpeed,

Again, in Warner's *Albion's England*, 1602. B. III. ch. xvi:

"To you, if whom ye have *depriv'd* ye ſhall reſtore again."

Again, *ibid:*

"The one reſtored, for his late *depriving* nothing mov'd."

STEEVENS.

[8] *Lag of a brother?*] Edmund inveighs againſt the tyranny of cuſtom, in two inſtances, with reſpect to younger brothers, and to baſtards. In the former he muſt not be underſtood to mean himſelf, but the argument becomes general by implying more than is ſaid, *Wherefore ſhould I or any man.* HANMER.

[9] *Who, in the luſty ſtealth of nature,* &c.] How much the following lines are in character, may be ſeen by that monſtrous wiſh of Vaniſil, the Italian atheiſt, in his tract *De admirandis naturæ*, &c. printed at Paris, 1616, the very year our poet died. "*O utinam extra legitimum & connubialem thorum eſſem procreatus! Ita enim progenitores mei* in venerem incaluiſſent ardentius, *ac* cumulatim affatimque generoſa ſemina contuliſſent, *è quibus ego formæ blanditiam & elegantiam, robuſtas corporis vires, mentemque innubilem conſequutus fuiſſem. At quia* conjugatorum ſum ſoboles, his orbatus ſum bonis." Had the book been publiſhed but ten or twenty years ſooner, who would not have believed that Shakſpeare alluded to this paſſage? But the divinity of his genius foretold, as it were, what ſuch an atheiſt as Vanini would ſay, when he wrote upon ſuch a ſubject. WARBURTON.

Enter GLOSTER.

GLO. Kent baniſh'd thus! And France in choler parted!
And the king gone to-night! ſubſcrib'd his power![3]
Confin'd to exhibition![4] All this done
Upon the gad![5]——Edmund! How now? what news?

EDM. So pleaſe your lordſhip, none. [*putting up the letter.*

GLO. Why ſo earneſtly ſeek you to put up that letter?

EDM. I know no news, my lord.

[3] —— ſubſcrib'd *his power!*] To ſubſcribe, is, to transfer by ſigning or *ſubſcribing* a writing of teſtimony. We now uſe the term, He *ſubſcribed* forty pounds to the new building. JOHNSON.

To *ſubſcribe* in Shakſpeare is to *yield*, or *ſurrender*. So, afterwards: "—You owe me no *ſubſcription*." Again, in *Troilus and Creſſida*:

"For Hector in his blaze of wrath *ſubſcribes*
"To tender objects." MALONE.

The folio reads—*preſcribed*. STEEVENS.

[4] —— *exhibition!*] is *allowance*. The term is yet uſed in the univerſities. JOHNSON.

So, in *The Two Gentlemen of Verona*:

"What maintenance he from his friends receives,
"Like *exhibition* thou ſhalt have from me." STEEVENS.

[5] —— *All this done*
Upon the gad!] *To* do upon the *gad*, is, to act by the ſudden ſtimulation of caprice, as cattle run madding when they are ſtung by the gad fly. JOHNSON.

Done upon the gad is done ſuddenly, or, as before, while the *iron is hot*. A *gad* is an *iron bar*. So, in *I'll never leave thee*, a Scottiſh ſong, by Allan Ramſay:

"Bid icethogles hammer red *gads* on the ſtuddy."

The ſtatute of 2 and 3 Eliz. 6. c. 27. is a "Bill againſt falſe forging of iron *gadds*, inſtead of *gadds* of ſteel." RITSON.

GLO. What paper were you reading?

EDM. Nothing, my lord.

GLO. No? What needed then that terrible dispatch of it into your pocket? the quality of nothing hath not such need to hide itself. Let's see: Come, if it be nothing, I shall not need spectacles.

EDM. I beseech you, sir, pardon me: it is a letter from my brother, that I have not all o'er-read; for so much as I have perused, I find it not fit for your over-looking.

GLO. Give me the letter, sir.

EDM. I shall offend, either to detain or give it. The contents, as in part I understand them, are to blame.

GLO. Let's see, let's see.

EDM. I hope, for my brother's justification, he wrote this but as an essay or taste of my virtue.[6]

GLO. [reads.] *This policy, and reverence of age,*[7] *makes the world bitter to the best of our times; keeps*

[6] —— taste *of my virtue*] Though *taste* may stand in this place, yet I believe we should read—*assay* or *test* of my virtue: they are both metallurgical terms, and properly joined. So, in *Hamlet*:

" Bring me to the *test*." JOHNSON.

Essay and *Taste*, are both terms from royal tables. See note on Act V. sc. iii. Mr. Henley observes, that in the eastern parts of this kingdom the word *say* is still retained in the same sense.

STEEVENS.

Both the quartos and folio have *essay*, which may have been merely a mis-spelling of the word *assay*, which in Cawdrey's *Alphabetical Table*, 1604, is defined—" a proof or trial." But as *essay* is likewise defined by Bullokar in his *English Expositor*, 1616, " a trial," I have made no change.

To *assay* not only signified to make *trial* of coin, but to *taste* before another; *prælibo*. In either sense the word might be used here. MALONE.

[7] *This policy, and reverence of age,*] Butter's quarto has, *this*

our fortunes from us, till our oldneſs cannot reliſh them. I begin to find an idle and fond[8] *bondage in the oppreſſion of aged tyranny; who ſways, not as it hath power, but as it is ſuffered. Come to me, that of this I may ſpeak more. If our father would ſleep till I waked him, you ſhould enjoy half his revenue for ever, and live the beloved of your brother,* Edgar.—Humph—Conſpiracy!—*Sleep till I waked him, —you ſhould enjoy half his revenue,*—My ſon Edgar! Had he a hand to write this? a heart and brain to breed it in?—When came this to you? Who brought it?

EDM. It was not brought me, my lord, there's the cunning of it; I found it thrown in at the caſement of my cloſet.

GLO. You know the character to be your brother's?

EDM. If the matter were good, my lord, I durſt ſwear it were his; but, in reſpect of that, I would fain think it were not.

GLO. It is his.

EDM. It is his hand, my lord; but, I hope, his heart is not in the contents.

GLO. Hath he never heretofore ſounded you in this buſineſs?

EDM. Never, my lord: But I have often heard him maintain it to be fit, that, ſons at perfect age, and fathers declining, the father ſhould be as ward to the ſon, and the ſon manage his revenue.

policy of age: the folio, *this policy* and reverence *of age.* JOHNSON.
The two quartos publiſhed by Butter, concur with the folio in reading *age.* Mr. Pope's duodecimo is the only copy that has *age's.* STEEVENS.

[8] ——*idle and fond* ——] Weak and fooliſh. JOHNSON.

GLO. O villain, villain! His very opinion in the letter! —Abhorred villain! Unnatural, detefted, brutifh villain! worfe than brutifh!—Go, firrah, feek him; I'll apprehend him:—Abominable villain!—Where is he?

EDM. I do not well know, my lord. If it fhall pleafe you to fufpend your indignation againft my brother, till you can derive from him better teftimony of his intent, you fhall run a certain courfe; where, if you[9] violently proceed againft him, miftaking his purpofe, it would make a great gap in your own honour, and fhake in pieces the heart of his obedience. I dare pawn down my life for him, that he hath writ this to feel my affection to your honour,[2] and to no other pretence[3] of danger.

GLO. Think you fo?

EDM. If your honour judge it meet, I will place you where you fhall hear us confer of this, and by

[9] —— where, *if you* ——] *Where* was formerly often ufed in the fenfe of *whereas*. See Vol. XIV. p. 286, n. 2. MALONE.

So, in *Pericles, Prince of Tyre*, p. 31, n. 9:

"*Where* now you're both a father and a fon."

See alfo Act II. fc. iii. STEEVENS.

[2] —— *to your* honour,] It has been already obferved that this was the ufual mode of addrefs to a lord in Shakfpeare's time. MALONE.

See Vol XV. p. 366, where the Purfuivant ufes this addrefs to *Lord* Haftings. STEEVENS.

[3] —— *pretence* ——] *Pretence* is defign, purpofe. So, afterwards in this play:

"*Pretence* and purpofe of unkindnefs. JOHNSON.

So, in *Macbeth*:

"Againft the undivulg'd *pretence* I fight
"Of treafonous malice."

But of this, numberlefs examples can be fhown; and I can venture to affert, with fome degree of confidence, that Shakfpeare never ufes the word *pretence*, or *pretend*, in any other fenfe. STEEVENS.

an auricular aſſurance have your ſatisfaction; and that without any further delay than this very evening.

GLO. He cannot be ſuch a monſter.

EDM.[4] Nor is not, ſure.

GLO. To his father, that ſo tenderly and entirely loves him.—Heaven and earth!—Edmund, ſeek him out; wind me into him,[5] I pray you: frame the buſineſs after your own wiſdom: I would unſtate myſelf, to be in a due reſolution.[6]

[4] *Edm.*] From *Nor is*, to *heaven and earth!* are words omitted in the folio. STEEVENS.

[5] —— *wind* me *into him*,] I once thought it ſhould be read, *you* into him; but, perhaps, it is a familiar phraſe, like *do* me *this*. JOHNSON.

So, in *Twelfth-Night*: "—challenge *me* the duke's youth to fight with him." Inſtances of this phraſeology occur in *The Merchant of Venice*, *King Henry IV.* Part I. and in *Othello*. STEEVENS.

[6] —— *I would* unſtate *myſelf, to be in a due reſolution.*] i. e. I will throw aſide all conſideration of my relation to him, that I may act as juſtice requires. WARBURTON.

Such is this learned man's explanation. I take the meaning to be rather this, *Do you frame the buſineſs*, who can act with leſs emotion; *I would unſtate myſelf*; It would in me be a departure from the paternal character, *to be in a due reſolution*, to be ſettled and compoſed on ſuch an occaſion. The words *would* and *ſhould* are in old language often confounded. JOHNSON.

The ſame word occurs in *Antony and Cleopatra*:

"Yes, like enough, high-battled Cæſar will
"*Unſtate* his happineſs, and be ſtag'd to ſhow
"Againſt a ſworder."——

To *unſtate*, in both theſe inſtances, ſeems to have the ſame meaning. Edgar has been repreſented as wiſhing to poſſeſs his father's fortune, i. e. to *unſtate* him; and therefore his father ſays he would *unſtate* himſelf to be ſufficiently reſolved to puniſh him.

To *enſtate* is to *confer* a fortune. So, in *Meaſure for Meaſure*:

EDM. I will ſeek him, ſir, preſently; convey the buſineſs[7] as I ſhall find means, and acquaint you withal.

" —— his poſſeſſions
" We do *enſtate* and widow you withal." STEEVENS.

It ſeems to me, that *I would unſtate myſelf* in this paſſage means ſimply *I would give my eſtate* (includiog rank as well as fortune.)
TYRWHITT.

Both Warburton and Johnſon have miſtaken the ſenſe of this paſſage and their explanations are ſuch as the words cannot poſſibly imply. Gloſter caonot briog himſelf thoroughly to believe what Edmuod told him of Edgar. He ſays, " Can he be ſuch a monſter?" He afterwards deſires Edmuod to ſound his iotentions, and then ſays, he would give all he poſſeſſed to be certaio of the truth; for that is the meauing of the words *to be in a due reſolution.*

Othello uſes the word *reſolved* in the ſame ſenſe more than ooce:

" —— to be ooce in doubt,
" Is—once to be *reſolved.*—"

In both which places, *to be reſolved* means, *to be certain* of the faƈt.

In Beaumont and Fletcher's *Maid's Tragedy*, Amintor ſays to Evadoe:

" Tis not his crown
" Shall buy me to thy bed, now I *reſolve*
" He hath diſhonour'd thee."

And afterwards, in the ſame play, the Kiog ſays:

" Well I am *reſolv'd*
" You lay not with her." M. MASON.

Though to *reſolve* in Shakſpeare's time certainly ſometimes meant to *ſatisfy*, *declare* or *inform*, I have oever fouod the ſubſtantive *reſolution* uſed io that ſenſe: and even had the word ever borne that ſenſe, the author could not have written—to be *in* a due reſolution, but muſt have written, " — *to attain* a due reſolution." Who ever wiſh'd, " to be *in* due informatioo" on aoy point?
MALONE.

Mr. Ritſon's explanatioo of the word—*reſolution*, concurs with that of Mr. M. Maſon. STEEVENS.

[7] —— convey *the buſineſs* ——] To *convey* is to *carry through*; in this place it is to *manage artfully*: we ſay of a juggler, that he has a clean *conveyance*. JOHNSON.

So, in *Mother Bombie*, by Lyly, 1599: " Two, they ſay,

GLO. Theſe late eclipſes in the ſun and moon portend no good to us: Though the wiſdom of nature[8] can reaſon it thus and thus, yet nature finds itſelf ſcourged by the frequent effects: love cools, friendſhip falls off, brothers divide: in cities, mutinies; in countries, diſcord; in palaces, treaſon; and the bond crack'd between ſon and father. * This villain[9] of mine comes under the prediction; there's ſon againſt father: the king falls from bias of nature; there's father againſt child. We have ſeen the beſt of our time: Machinations, hollowneſs, treachery, and all ruinous diſorders, follow us diſquietly to our graves!*—Find out this villain, Edmund; it ſhall loſe thee nothing; do it carefully:—And the noble and true-hearted Kent baniſh'd! his offence, honeſty!—Strange! ſtrange! [*Exit.*

EDM. This is the excellent foppery of the world![1]

may keep counſel if one be away: but to *convey* knavery two are too few, and four are too many."

Again, in *A mad World, my Maſters*, by Middleton, 1608:

" —— thus I've *convey'd* it;——

" I'll counterfeit a fit of violent ſickneſs." STEEVENS.

So, in Lord Sterline's *Julius Cæſar*, 1607:

" A circumſtance, or an indifferent thing,

" Doth oft mar all, when not with care *convey'd*."

MALONE.

[8] —— *The wiſdom of nature* —] That is, though natural philoſophy can give account of eclipſes, yet we feel their conſequences. JOHNSON.

[9] *This villain* —] All from aſteriſk to aſteriſk is omitted in the quartos. STEEVENS.

[1] *This is the excellent foppery of the world!* &c.] In Shakſpeare's beſt plays, beſides the vices that ariſe from the ſubject, there is generally ſome peculiar prevailing folly, principally ridiculed, that runs through the whole piece. Thus in *The Tempeſt*, the lying diſpoſition of travellers, and, in *As You Like It*, the fantaſtick humour of courtiers, is expoſed and ſatirized with infinite

that, when we are ſick in fortune, (often the ſurfeit of our own behaviour,) we make guilty of our

pleaſantry. In like manner, in this play of *Lear*, the dotages of judicial aſtrology are ſeverely ridiculed. I fancy, was the date of its firſt performance well conſidered, it would be found that ſomething or other happened at that time which gave a more than ordinary run to this deceit, as theſe words ſeems to intimate; *I am thinking, brother, of a prediction I read this other day, what ſhould follow theſe eclipſes.* However this be, an impious cheat, which had ſo little foundation in nature or reaſon, ſo deteſtable an original, and ſuch fatal conſequences on the manners of the people, who were at that time ſtrangely beſotted with it, certainly deſerved the ſevereſt laſh of ſatire. It was a fundamental in this noble ſcience, that whatever ſeeds of good diſpoſitions the infant unborn might be endowed with either from nature, or traducively from its parents, yet if, at the time of its birth, the delivery was by any caſualty ſo accelerated or retarded, as to fall in with the predominancy of a malignant conſtellation, that momentary influence would entirely change its nature, and bias it to all the contrary ill qualities: ſo wretched and monſtrous an opinion did it ſet out with. But the Italians, to whom we owe this, as well as moſt other unnatural crimes and follies of theſe latter ages, fomented its original impiety to the moſt deteſtable height of extravagance. Petrus Aponenſis, an Italian phyſician of the 13th century, aſſures us that thoſe prayers which are made to God when the moon is in conjunction with Jupiter in the Dragon's tail, are infallibly heard. The great Milton, with a juſt indignation of this impiety, hath, in his *Paradiſe Regained*, ſatirized it in a very beautiful manner, by putting theſe reveries into the mouth of the devil.* Nor could the licentious Rabelais himſelf forbear to ridicule this impious dotage, which he does with exquiſite addreſs and humour, where, in the fable which he ſo agreeably tells from Æſop, of the man who applied to Jupiter for the loſs of his hatchet, he makes thoſe who, on the poor man's good ſucceſs, had projected to trick Jupiter by the ſame petition, a kind of aſtrologick atheiſts, who aſcribed this good fortune, that they imagined they were now all going to partake of, to the influence of ſome rare conjunction and configuration of the ſtars. "Hen, hen, diſent ils—Et doncques, telle eſt au temps preſent la revolution des Cieulx, la conſtellation des aſtres, & aſpect des Planetes, que quiconque coignée perdra, ſoubdain deviendra aioſi riche?"—— *Nau. Prol. du IV. Livre.*——

* Book IV. v. 388.

diſaſters, the ſun, the moon, and the ſtars: as if we were villains by neceſſity; fools, by heavenly compulſion; knaves, thieves, and treachers,[3] by ſpherical predominance; drunkards, liars, and adulterers, by an enforced obedience of planetary influence; and all that we are evil in, by a divine thruſting on: An admirable evaſion of whoremaſter man, to lay his goatiſh diſpoſition to the

But to return to Shakſpeare. So blaſphemous a deluſion therefore, it became the honeſty of our poet to expoſe. But it was a tender point, and required managing. For this impious juggle had in his time a kind of religious reverence paid to it. It was therefore to be done obliquely; and the circumſtances of the ſcene furniſhed him with as good an opportunity as he could wiſh. The perſons in the drama are all Pagans, ſo that as, in compliance to cuſtom, his good characters were not to ſpeak ill of judicial aſtrology, they could on account of their religion give no reputation to it. But in order to expoſe it the more, he with great judgement, makes theſe Pagans fataliſts; as appears by theſe words of Lear:

" By all the operations of the orbs,
" From whom we do exiſt and ceaſe to be."

For the doctrine of fate is the true foundation of judicial aſtrology. Having thus diſcredited it by the very commendations given to it, he was in no danger of having his direct ſatire againſt it miſtaken, by its being put (as he was obliged, both in paying regard to cuſtom, and in following nature) into the mouth of the villain and atheiſt, eſpecially when he has added ſuch force of reaſon to his ridicule, in the words referred to in the beginning of the note. WARBURTON.

[3] —— *and treachers,*] The modern editors read *treacherous*; but the reading of the firſt copies, which I have reſtored to the text, may be ſupported from moſt of the old contemporary writers. So, in *Doctor Dodypoll*, a comedy, 1600:

" How ſmooth the cunning *treacher* look'd upon it!"

Again, in *Every Man in his Humour*:

" —— Oh, you *treachour!*"

Again, in *Robert Earl of Huntingdon*, 1601:

" Hence, *trecher* as thou art"

Again, in *The Bloody Banquet*, 1639:

" To poiſon the right uſe of ſervice—a *trecher*."

Chaucer, in his *Romaunt of the Roſe*, mentions "the falſe *treacher*," and Spenſer often uſes the ſame word. JOHNSON.

charge of a ſtar![4] My father compounded with my mother under the dragon's tail; and my nativity was under *urſa major;* ſo that it follows, I am rough and lecherous.—Tut, I ſhould have been that I am, had the maidenlieſt ſtar in the firmament twinkled on my baſtardizing. Edgar—

Enter EDGAR.

and pat he comes,[5] like the cataſtrophe of the old comedy:[6] My cue is villainous melancholy, with a ſigh like Tom o' Bedlam.—O theſe eclipſes do portend theſe diviſions! fa, ſol, la, mi.[7]

[4] —— *of a ſtar!*] Both the quartos read—*to* the charge *of ſtars.* So Chaucer's *Wif of Bathe*, 6196:

"I folwed ay mine inclinacioo

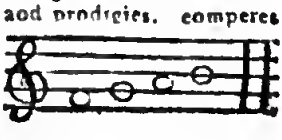
"By vertue of my *conſtellation.*" STEEVENS.

[5] —— *pat he comes,*] The quartos read,

—— and *out* he comes,—— STEEVENS.

[6] —— *he comes, like the cataſtrophe of the old comedy:*] I think this paſſage was intended to ridicule the very aukward concluſioos of our old comedies, where the perſoos of the ſcene make their eotry inartificially, and juſt wheo the poet waots them on the ſtage. WARNER.

[7] —— *O, theſe eclipſes do portend theſe diviſions!* fa, ſol, la, mi.] The commentators, not being muſicians, have regarded this paſſage perhaps as uointelligible nonſenſe, and therefore left it as they found it, without beſtowing a ſingle conjecture oo its meaning aod import. Shakſpeare however ſhows by the context that he was well acquainted with the property of theſe ſyllables in ſolmiſatioo, which imply a ſeries of ſounds ſo uonatural, that ancient muſicians prohibited their uſe. The monkiſh writers on muſick ſey, *mi contra fa eſt diabolus:* the interval *fa mi*, ineludiog a *tritonus*, or ſharp 4th, conſiſting of three tones without the ioterveotion of a ſemi-tone, expreſſed in the modern ſcale by the letters F G A B, would form a muſical phreſe extremely diſagreeable to the ear. Edmund, ſpeaking of eclipſes as porteots aod prodigies, compares the diſlocation of events, the *times being out of joint*, to the uonatural and offenſive ſounds, *fa ſol la mi.* DR. BURNEY.



EDG. How now, brother Edmund? What ſerious contemplation are you in?

EDM. I am thinking, brother, of a prediction I read this other day, what ſhould follow theſe eclipſes.

EDG. Do you buſy yourſelf with that?

EDM. I promiſe you,[8] the effects he writes of, ſucceed unhappily; * as of[9] unnaturalneſs between the child and the parent; death, dearth, diſſolutions of ancient amities; diviſions in ſtate, menaces and maledictions againſt king and nobles; needleſs diffidences, baniſhment of friends, diſſipation of cohorts,[2] nuptial breaches, and I, know not what.

EDG. How long have you[3] been a ſectary aſtronomical?

The words *fa*, *ſol*, &c. are not in the quarto. The folio, and all the modern editions, read corruptly *me* inſtead of *mi*. Shakſpeare has again introduced the gamut in *The Taming of the Shrew*, Vol. IX. p. 290. MALONE.

[8] *I promiſe you*,] The folio edition commonly differs from the firſt quarto, by augmentations or inſertions, but in this place it varies by omiſſion, and by the omiſſion of ſomething which naturally introduces the following dialogue. It is eaſy to remark, that in this ſpeech, which ought, I think, to be inſerted as it now is in the text, Edmund, with the common craft of fortune-tellers, mingles the paſt and future, and tells of the future only what he already foreknows by confederacy, or can attain by probable conjecture. JOHNSON.

[9] —— *as of*——] All from this aſteriſk to the next, is omitted in the folio. STEEVENS.

[2] —— *diſſipation of* cohorts,] Thus the old copy. Dr. Johnſon reads—of *courts*. STEEVENS.

[3] *How long have you*——] This line I have reſtored from the two eldeſt quartos, and have regulated the following ſpeech according to the ſame copies. STEEVENS.

EDM. Come, come; * when ſaw you my father laſt?

EDG. Why, the night gone by.

EDM. Spake you with him?

EDG. Ay, two hours together.

EDM. Parted you in good terms? Found you no diſpleaſure in him, by word, or countenance?

EDG. None at all.

EDM. Bethink yourſelf, wherein you may have offended him: and at my entreaty, forbear his preſence, till ſome little time hath qualified the heat of his diſpleaſure; which at this inſtant ſo rageth in him, that with the miſchief of your perſon [4] it would ſcarcely allay.

EDG. Some villain hath done me wrong.

EDM. That's my fear.[5] *I pray you, have a continent forbearance, till the ſpeed of his rage goes ſlower; and, as I ſay, retire with me to my lodging, from whence I will fitly bring you to hear my lord ſpeak: Pray you, go; there's my key:— If you do ſtir abroad, go arm'd.

EDG. Arm'd, brother?*

EDM. Brother, I adviſe you to the beſt; go arm'd; I am no honeſt man, if there be any good

[4] —— *that* with *the miſchief of your perſon* ——] This reading is in both copies; yet I believe the author gave it, *that* but *with the miſchief* of your perſon it would ſcarce allay. JOHNSON.

I do not ſee any need of alteration. He could not expreſs the violence of his father's diſpleaſure in ſtronger terms than by ſaying it was ſo great that it would ſcarcely be appeaſed by the deſtruction of his ſon. MALONE.

[5] *That's my fear.*] All between this and the next aſteriſk, is omitted in the quartos. STEEVENS.

meaning towards you: I have told you what I have ſeen and heard, but faintly; nothing like the image and horror of it: Pray you away.

EDG. Shall I hear from you anon?

EDM. I do ſerve you in this buſineſs.—

[*Exit* EDGAR.

A credulous father, and a brother noble,
Whoſe nature is ſo far from doing harms,
That he ſuſpects none; on whoſe fooliſh honeſty
My practices ride eaſy!—I ſee the buſineſs.—
Let me, if not by birth, have lands by wit:
All with me's meet, that I can faſhion fit. [*Exit.*

SCENE III.

A *Room in the Duke of* Albany's *Palace.*

Enter GONERIL *and* STEWARD.

GON. Did my father ſtrike my gentleman for chiding of his fool?

STEW. Ay, madam.

GON. By day and night! he wrongs me; [6]every hour

[6] *By day and night! he wrongs me;*] It has been ſuggeſted by Mr. Whalley that we ought to point differently:

By day and night, he wrongs me:

not conſidering theſe words as an adjuration. But that an adjuration was intended, appears, I think, from a paſſage in *King Henry VIII.* The king, ſpeaking of Buckingham, [Act I. ſc. ii.] ſays:

" —— *By day and night*
" He's traitor to the height."

It cannot be ſuppoſed that Henry means to ſay that Buckingham is a traitor in the night as well as by day.

The regulation which has been followed in the text, is likewiſe

He flaſhes into one groſs crime or other,
That ſets us all at odds: I'll not endure it:
His knights grow riotous, and himſelf upbraids us
On every trifle:—When he returns from hunting,
I will not ſpeak with him; ſay I am ſick:—
If you come ſlack of former ſervices,
You ſhall do well; the fault of it I'll anſwer.

STEW. He's coming, madam; I hear him.

[*Horns within.*

GON. Put on what weary negligence you pleaſe,
You and your fellows; I'd have it come to queſtion:
If he diſlike it, let him to my ſiſter,
Whoſe mind and mine, I know, in that are one,
*Not to be over-rul'd.[7] Idle old man,[8]
That ſtill would manage thoſe authorities,
That he hath given away!—Now, by my life,
Old fools are babes again; and muſt be us'd
With checks, as flatteries,—when they are ſeen abus'd.*[9]

ſupported by *Hamlet*, where we have again the ſame adjuration:
"O day and night! but this is wondrous ſtrange." MALONE.
By night and day, is, perhaps, only a phraſe ſignifying—*always, every way*. So, in *Troilus and Creſſida*:
"prince Troilus, I have lov'd you *night and day*
"For many weary months."
See Vol. V. p. 56, n. 3. I have not, however, diſplaced Mr. Malone's punctuation. STEEVENS.

[7] *Not to be over-rul'd.* &c.] This line, and the four following lines, are omitted in the folio. MALONE.

[8] — *Idle old man*, &c.] The lines from one aſteriſk to the other, as they are fine in themſelves, and very much in character for Goneril, I have reſtored from the old quarto. The laſt verſe which I have ventur'd to amend, is there printed thus:
With checks, like flatt'ries when they are ſeen abus'd.
THEOBALD.

[9] *Old fools are babes again; and muſt be us'd*
With checks, as flatteries,—when they are ſeen abus'd,] The ſenſe

Remember what I have ſaid.

STEW. Very well, madam.

GON. And let his knights have colder looks among you;

What grows of it, no matter; adviſe your fellows ſo:

I would breed[2] from hence occaſions, and I ſhall,

That I may ſpeak:—I'll write ſtraight to my ſiſter,

To hold my very courſe:—Prepare for dinner.

[*Exeunt.*

ſeems to be this: *Old men muſt be treated with checks, when as they are ſeen to be deceived with flatteries:* or, *when they are weak enough to be* ſeen abuſed by flatteries, they are then weak enough to be *uſed with checks.* There is a play of the words *uſed* and *abuſed.* To *abuſe* is, in our author, very frequently the ſame as to *deceive.* This conſtruction is harſh and ungrammatical; Shakſpeare perhaps thought it vicious, and choſe to throw away the lines rather than correct them, nor would now thank the officiouſneſs of his editors, who reſtore what they do not underſtand. JOHNSON.

The plain meaning, I believe, is—old fools muſt be uſed with cheeks, as flatteries muſt be check'd when they are made a bad uſe of. TOLLET.

I underſtand this paſſage thus. *Old fools—muſt be uſed with checks,* as well *as flatteries, when they* [i. e. flatteries] *are ſeen* to be *abuſed.* TYRWHITT.

The objection to Dr. Johnſon's interpretation is, that he ſupplies the word *with* or *by*, which are not found in the text: "—when as they are ſeen to be deceived *with* flatteries," or, "when they are weak enough to be ſeen abuſed *by* flatteries," &c. and in *his* mode of conſtruction the word *with* preceding *checks*, cannot be underſtood before *flatteries.*

I think Mr. Tyrwhitt's interpretation the true one. MALONE.

The ſentiment of Goneril is obviouſly this: "When old fools will not yield to the appliances of perſuaſion, harſh treatment muſt be employed to compel their ſubmiſſion." When *flatteries are ſeen to be abuſed* by them, *checks muſt be uſed*, as the only means left to ſubdue them. HENLEY.

[2] *I would breed* &c.] This line and the firſt four words of the next are found in the quartos, but omitted in the folio. MALONE.

SCENE IV.

A Hall in the ſame.

Enter KENT, *diſguiſed.*

KENT. If but as well I other accents borrow,
That can my ſpeech diffuſe,[3] my good intent
May carry through itſelf to that full iſſue
For which I raz'd my likeneſs.—Now, baniſh'd Kent,

[3] *If but as well I other accents borrow,*
That can my ſpeech diffuſe,] We muſt ſuppoſe that Kent advances looking on his diſguiſe. This circumſtance very naturally leads to his ſpeech, which otherwiſe would have no very apparent introduction. *If I can change my ſpeech as well as I have changed my dreſs.* To *diffuſe* ſpeech, ſignifies to *diſorder* it, and ſo to *diſguiſe* it; as in *The Merry Wives of Windſor*, Act IV. ſc. vii:

" —— ruſh at once
" With ſome *diffuſed* ſong."——

Again, in *The Nice Valour*, &c. by Beaumont and Fletcher, Cupid ſays to the *Paſſionate Man*, who appears diſordered in his dreſs:

" —— Go not ſo *diffuſedly*."

Again, in our author's *King Henry V:*

" —— ſwearing, and ſtern looks, *diffus'd* attire."

Again, in a book entitled, *A Green Foreſt, or A Natural Hiſtory*, &c. by John Maplet, 1567: —" In this ſtone is apparently ſeene verie often the verie forme of a tode, with beſpotted and coloured feete, but thoſe uglye and *defuſedly*."—— To *diffuſe ſpeech* may, however, mean to *ſpeak broad*, with a clowniſh accent.

STEEVENS.

Diffuſed certainly meant, in our author's time, wild, irregular, heterogeneous. So, in Greene's *Farewell to Follie*, 1617:

" I have ſeen an Engliſh gentleman ſo *defuſed* in his ſuits, his doublet being for the weare of Caſtile, his hoſe for Venice, his hat for France, his cloak for Germany, that he ſeemed no way to be an Engliſhman but by the face." MALONE.

If thou can'ſt ſerve where thou doſt ſtand condemn'd,
(So may it come!) thy maſter, whom thou lov'ſt,
Shall find thee full of labours.

Horns within. Enter LEAR, *Knights, and Attendants.*

LEAR. Let me not ſtay a jot for dinner; go, get it ready. [*Exit an* Attendant.] How now, what art thou?

KENT. A man, ſir.

LEAR. What doſt thou profeſs? What would'ſt thou with us?

KENT. I do profeſs to be no leſs than I ſeem; to ſerve him truly, that will put me in truſt; to love him that is honeſt; to converſe with him that is wiſe, and ſays little;[4] to fear judgement; to fight, when I cannot chooſe; and to eat no fiſh.[5]

[4] —— *to converſe with him that is wiſe, and ſays little;*] To *converſe* ſignifies immediately and properly to *keep company*, not to *diſcourſe* or *talk*. His meaning is, that he chuſes for his companions men of reſerve and caution; men who are not tatlers nor tale-bearers. JOHNSON.

We ſtill ſay in the ſame ſenſe—he had criminal *converſation* with her—meaning *commerce*.

So, in *King Richard III:*

"His apparent open guilt omitted,
"I mean his *converſation* with Shore's wife." MALONE.

[5] —— *and to eat no fiſh.*] In queen Elizabeth's time the Papiſts were eſteemed, and with good reaſon, enemies to the government. Hence the proverbial phraſe of, *He's an honeſt man, and eats no fiſh*; to ſignify he's a friend to the government and a Proteſtant. The eating fiſh, on a religious account, being then eſteemed ſuch a badge of popery, that when it was enjoin'd for a ſeaſon by act of parliament, for the encouragement of the fiſh-towns, it was thought neceſſary to declare the reaſon; hence it was called *Cecil's faſt*. To this diſgraceful badge of popery Fletcher alludes in his

LEAR. What art thou?

KENT. A very honeſt-hearted fellow, and as poor as the king.

LEAR. If thou be as poor for a ſubject, as he is for a king, thou art poor enough. What would'ſt thou?

KENT. Service.

LEAR. Who would'ſt thou ſerve?

KENT. You.

LEAR. Doſt thou know me, fellow?

KENT. No, ſir; but you have that in your countenance, which I would fain call maſter.

LEAR. What's that?

KENT. Authority.

LEAR. What ſervices canſt thou do?

KENT. I can keep honeſt counſel, ride, run, mar a curious tale in telling it, and deliver a plain meſſage bluntly: that which ordinary men are fit for, I am qualify'd in; and the beſt of me is diligence.

LEAR. How old art thou?

KENT. Not ſo young, ſir, to love a woman for ſinging; nor ſo old, to dote on her for any thing: I have years on my back forty-eight.

LEAR. Follow me; thou ſhalt ſerve me; if I like thee no worſe after dinner, I will not part

Woman-hater, who makes the courtezan ſay, when Lazarillo, in ſearch of the umbrano's head, was ſeized at her houſe by the intelligencers for a traytor: "Gentlemen, I am glad you have diſcovered him. He ſhould not have eaten under my roof for twenty pounds. And ſure I did not like him, when he *called for fiſh*." And Marſton's *Dutch Courtezan*: "I truſt I am none of the wicked that *eat fiſh a fridays*." WARBURTON.

from thee yet.—Dinner, ho, dinner!—Where's my knave? my fool? Go you, and call my fool hither:

Enter STEWARD.

You, you, ſirrah, where's my daughter?

STEW. So pleaſe you,— [*Exit.*

LEAR. What ſays the fellow there? Call the clotpoll back.—Where's my fool, ho?—I think the world's aſleep.—How now? where's that mongrel?

KNIGHT. He ſays, my lord, your daughter is not well.

LEAR. Why came not the ſlave back to me, when I call'd him?

KNIGHT. Sir, he anſwer'd me in the roundeſt manner, he would not.

LEAR. He would not!

KNIGHT. My lord, I know not what the matter is; but, to my judgement, your highneſs is not entertain'd with that ceremonious affection as you were wont; there's a great abatement of kindneſs[6] appears, as well in the general dependants, as in the duke himſelf alſo, and your daughter.

LEAR. Ha! ſay'ſt thou ſo?

KNIGHT. I beſeech you, pardon me, my lord, if I be miſtaken; for my duty cannot be ſilent, when I think your highneſs is wrong'd.

LEAR. Thou but remember'ſt me of mine own conception: I have perceived a moſt faint neglect

[6] —— *of kindneſs* —] Theſe words are not in the quartos. MALONE.

of late; which I have rather blamed as mine own jealous curioſity,[6] than as a very pretence[7] and purpoſe of unkindneſs: I will look further into't. —But where's my fool? I have not ſeen him this two days.

KNIGHT. Since my young lady's going into France, ſir, the fool hath much pined away.[8]

LEAR. No more of that; I have noted it well.— Go you, and tell my daughter I would ſpeak with her,—Go you, call hither my fool.—

Re-enter STEWARD.

O, you ſir, you ſir, come you hither: Who am I, ſir?

STEW. My lady's father.

LEAR. My lady's father! my lord's knave: you whoreſon dog! you ſlave! you cur!

STEW. I am none of this, my lord;[9] I beſeech you, pardon me.

LEAR. Do you bandy looks[10] with me, you raſcal? [*ſtriking him.*

[6] ——*jealous curioſity,*] By this phraſe King Lear means, I believe, a *punctilious jealouſy*, reſulting from a ſcrupulous watchfulneſs of his own dignity. STEEVENS.

[7] ——*a very* pretence —] *Pretence* in Shakſpeare generally ſignifies *deſign*. So, in a foregoing ſcene in this play: "— to no other *pretence* of danger." Again, in *Holinſhed*, p. 648: "— the *pretenſed* evill purpoſe of the queene." STEEVENS.

[8] *Since my young lady's going into France, ſir, the fool hath much pined away.*] This is an endearing circumſtance in the Fool's character, and creates ſuch an intereſt in his favour, as his wit alone might have failed to procure for him. STEEVENS.

[9] *I am none of this, my lord;* &c. Thus the quartos. The folio reads—I am none of *theſe*, my lord; I beſeech *your pardon*. MALONE.

[10] —— bandy *looks* —] A metaphor from *Tennis*:

STEW. I'll not be ſtruck, my lord.

KENT. Nor tripped neither; you baſe foot-ball player. [*tripping up his heels.*

LEAR. I thank thee, fellow; thou ſerveſt me, and I'll love thee.

KENT. Come, ſir, ariſe, away; I'll teach you differences; away, away: If you will meaſure your lubber's length again, tarry: but away: go to! Have you wiſdom?[3] ſo. [*puſhes the* Steward *out.*

LEAR. Now, my friendly knave, I thank thee: there's earneſt of thy ſervice.

[*giving* KENT *money.*

Enter Fool.

FOOL. Let me hire him too;—Here's my coxcomb. [*giving* KENT *his cap.*

LEAR. How now, my pretty knave? how doſt thou?

FOOL. Sirrah, you were beſt take my coxcomb.

KENT. Why fool?[4]

FOOL. Why? For taking one's part that is out of favour: Nay, an thou canſt not ſmile as the

"Come in, take this *bandy* with the racket of patience."
Decker's Satiromaſtix, 1602.

Again:

"——— buckle with them hand to hand,
"And *bandy* blows as thick as hailſtones fall."
Wily Beguiled, 1606. STEEVENS.

"To *bandy* a ball," Cole defines, *clava pilam torquere*; "to *bandy* at tennis," *reticulo pellere*. Dict. 1679. MALONE.

[3] *Have you wiſdom?*] Thus the folio. The quarto reads—*you have* wiſdom. MALONE.

[4] *Why, fool?*] The folio reads—*why, my boy?* and gives this queſtion to Lear. STEEVENS.

wind ſits, thou'lt catch cold ſhortly:[4] There, take my coxcomb:[5] Why, this fellow has baniſh'd two of his daughters, and did the third a bleſſing againſt his will; if thou follow him, thou muſt needs wear my coxcomb.—How now, nuncle?[6] 'Would I had two coxcombs,[7] and two daughters?[8]

LEAR. Why, my boy?

FOOL. If I gave them all my living,[9] I'd keep my coxcombs myſelf: There's mine; beg another of thy daughters.[a]

[4] —— *thou'lt ca'ch cold ſhortly:*] i. e. be turned out of doors, and expoſed to the inclemency of the weather. FARMER.

[5] —— *take my coxcomb:*] Meaning his cap, called ſo, becauſe on the top of the fool or jeſter's cap was ſewed a piece of red cloth, reſembling the comb of a cock. The word, afterwards, was uſed to denote a vain, conceited, meddling fellow. WARBURTON.

See Fig. XII. in the plate at the end of the firſt part of *King Henry IV.* with Mr. Tollet's explanation, who has ſince added, that Minſhew, in his *Dictionary* 1627, ſays, "Natural idents and fools, have, and ſtill do accuſtome themſelves to weare in their cappes cockes feathers, or a hat *with a neck and head of a cocke on the top*, and a bell thereon," &c. STEEVENS.

[6] —— *How now*, nuncle?] *Aunt* is a term of reſpect in France. So, in *Letters D'Eliz. de Bavière Ducheſſe D'Orléans*, tom. ii. p. 65, 66: "C'étoit par un eſpèce de plaiſanterie de badinage ſans conſequence, que la Dauphine apelloit Madame de Maintenon *ma tante*. Les filles d'honneur appelloient toujours leur gouvernante *ma tante*." And it is remarkable at this day that the lower people in Shropſhire call the Judge of aſſize—"my *nuncle* the Judge." VAILLANT.

[7] —— *two coxcombs,*] Two fools caps, ioteoded, as it ſeems, to mark double folly in the man that gives all to his daughters. JOHNSON.

[8] —— and *two daughters.*] Perhaps we ſhould read—*an'* two daughters; i. e. *if.* FARMER

[9] —— *all my* liviog.] *Living* in Shakſpeare's time ſignified eſtate, or property. So, in *Friar Bacon* and *Friar Bungay*, by R. Greene, 1594:

"In Laxfield here my land and *living* lies." MALONE.

[a] —— beg *another of thy daughters.*] The fool means to ſay,

LEAR. Take heed, ſirrah; the whip.

FOOL. Truth's a dog that muſt to kennel; he muſt be whipp'd out, when Lady, the brach,[3] may ſtand by the fire and ſtink.

LEAR. A peſtilent gall to me!

FOOL. Sirrah, I'll teach thee a ſpeech.

LEAR. Do.

FOOL. Mark it, nuncle:—

Have more than thou ſhoweſt,
Speak leſs than thou knoweſt,
Lend leſs than thou oweſt,[4]
Ride more than thou goeſt,
Learn more than thou troweſt,[5]
Set leſs than thou throweſt;

that it is by *begging* only that the old king can obtain any thing from his daughters; even a badge of folly in having reduced himſelf to ſuch a ſituation. MALONE.

[3] —— *Lady, the* brach,] *Brach* is a bitch of the hunting kind. "Nos quidem bodie *brach* dicimus de cane fœminea, quæ leporem ex odore perſequitur. Spelm. Gloſſ. in voce *Bracco*."

Dr. Letherland, on the margin of Dr. Warburton's edition, propoſed *lady's brach*, i. e. *favour'd animal*. The third quarto has a much more unmannerly reading, which I would not wiſh to eſtabliſh: but the other quarto editions concur in reading *lady oth'e brach*. *Lady* is ſtill a common name for a hound. So Hotſpur:

"I had rather hear *Lady*, my *brach*, howl in Iriſh."

Again, in Ben Jonſon's *Poem to a Friend*, &c:

"Do all the tricks of a ſalt *lady* bitch."

In the old black letter *Booke of Hunting*, &c. no date, the liſt of dogs concludes thus: "—— and ſmall *ladi popies* that bere awai the fleas and divers ſmall ſautes." We might read—"when *lady*, the *brach*," &c. STEEVENS.

Both the quartos of 1608 read—when Lady *oth'e* brach. I have therefore printed—lady, *the* brach, grounding myſelf on the reading of thoſe copies, and on the paſſage quoted by Mr. Steevens from *King Henry IV.* P. I. The folio, and the late editions, read—when *the lady* brach, &c. MALONE.

[4] *Lend leſs than thou oweſt*,] That is, *do not lend all that thou*

Leave thy drink and thy whore,
And keep in-a-door,
And thou ſhalt have more
Than two tens to a ſcore.

LEAR. This is nothing, fool.[6]

FOOL. Then 'tis like the breath of an unfee'd lawyer; you gave me nothing for't: Can you make no uſe of nothing, nuncle?

LEAR. Why, no, boy; nothing can be made out of nothing.

FOOL. Pr'ythee, tell him, ſo much the rent of his land comes to; he will not believe a fool. [*To* KENT.

LEAR. A bitter fool!

FOOL. Doſt thou know the difference, my boy, between a bitter fool and a ſweet fool?

LEAR. No, lad;[7] teach me.

FOOL. That lord, that counſel'd thee
To give away thy land,
Come place him here by me,—
Or do thou[8] for him ſtand:

loſt. To *owe*, in old Engliſh, is *to poſſeſs*. If *owe* be taken for *to be in debt*, the more prudent precept would be:

Lend *more* than thou oweſt. JOHNSON.

[5] *Learn more than thou* troweſt,] To *trow*, is an old word which ſignifies to *believe*. The precept is admirable. WARBURTON.

[6] *This is nothing, fool.*] The quartos give this ſpeech to *Lear*. STEEVENS.

In the folio theſe words are given to Kent. MALONE.

[7] *No, lad;*] This dialogue, from *No, lad, teach me*, down to *Give me an egg*, was reſtored from the firſt edition by Mr. Theobald. It is omitted in the folio, perhaps for political reaſons, as it ſeemed to cenſure the monopolies. JOHNSON.

[8] Or *do thou*—] The word *or*, which is not in the quartos, was ſupplied by Mr. Steevens. MALONE.

The ſweet and bitter fool
Will preſently appear;
The one in motley here,
The other found out there.

LEAR. Doſt thou call me fool, boy?

FOOL. All thy other titles thou haſt given away that thou waſt born with.

KENT. This is not altogether fool, my lord.

FOOL. No, 'faith, lords and great men will not let me; if I had a monopoly out, they would have part on't:[9] and ladies too, they will not let me have all fool to myſelf; they'll be ſnatching.—Give me an egg, nuncle, and I'll give thee two crowns.

LEAR. What two crowns ſhall they be?

FOOL. Why, after I have cut the egg i' the middle, and eat up the meat, the two crowns of the

[9] —— *if I had a* monopoly *out, they would have part on't:*] A ſatire on the groſs abuſes of monopolies at that time: and the corruption and avarice of the courtiers, who commonly went ſhares with the patentee. WARBURTON.

The modern editors, without authority, read—

—— a moopoly *on't*, ——

Monopolies were in Shakſpeare's time the common objects of ſatire. So, in Decker's *Match me in London*, 1631:

" — Give him a court loaf, ſtop his mouth with a *monopoly*."

Again, in *Ram-Alley, or Merry Tricks*, 1611:

" A knight that never heard of ſmock fees? I would I had a *monopoly* of them, ſo there was no impoſt ſet on them."

Again, in *The Birth of Merlin*, 1662:

" ——So foul a mooſter would be a fair *monopoly* worth the begging."

In the books of the Stationers' Company, I meet with the following entry. " John Charlewoode, Oct. 1587: lyceoſed unto him by the whole conſent of the aſſiſtants, the *only* ymprynting of all manner of billes for plaiers." Again, Nov. 6. 1615. The liberty of printing *all* billes for fencing was granted to Mr. Purfoot. STEEVENS.

egg. When thou cloveſt thy crown i' the middle, and gaveſt away both parts, thou boreſt thine aſs on thy back over the dirt: Thou had'ſt little wit in thy bald crown, when thou gaveſt thy golden one away. If I ſpeak like myſelf in this, let him be whipp'd that firſt finds it ſo.

Fools had ne'er leſs grace in a year;[2] [Singing.
For wiſe men are grown foppiſh;
And know not how their wits to wear,
Their manners are ſo apiſh.

LEAR. When were you wont to be ſo full of ſongs, ſirrah?

FOOL. I have uſed it, nuncle, ever ſince thou madeſt thy daughters thy mother:[3] for when thou gaveſt them the rod, and put'ſt down thine own breeches,

Then they for ſudden joy did weep,[4] [Singing.
And I for ſorrow ſung,
That ſuch a king ſhould play bo-peep,[5]
And go the fools among.

[2] *Fools had ne'er leſs grace in a year;*] There never was a time when fools were leſs in favour; and the reaſon is, that they were ever ſo little wanted, for wiſe men now ſupply their place. Such I think is the meaning. JOHNSON.

——*leſs grace* —] So the folio. Both the quartos read—*leſs wit.* STEEVENS.

In *Mother Bombie*, a comedy by Lyly, 1594, we find, "I think gentlemen *had never leſs wit in a year.*" I ſuſpect therefore the original to be the true reading. MALONE.

[3] ——*ſince thou madeſt thy daughters thy* mother:] i. e. when you inveſted them with the authority of a mother. Thus the quartos. The folio reads, with leſs propriety,—thy *mothers.* MALONE.

Pr'ythee, nuncle, keep a ſchool-maſter that can teach thy fool to lie; I would fain learn to lie.

LEAR. If you lie, ſirrah, we'll have you whipp'd.

FOOL. I marvel, what kin thou and thy daughters are: they'll have me whipp'd for ſpeaking true, thou'lt have me whipp'd for lying; and, ſometimes, I am whipp'd for holding my peace. I had rather be any kind of thing, than a fool: and yet I would not be thee, nuncle; thou haſt pared thy wit o' both ſides, and left nothing in the middle: Here comes one o' the parings.

Enter GONERIL.

LEAR. How now, daughter? what makes that frontlet [6] on? Methinks, you are too much of late i' the frown.

[4] *Then they for ſudden joy did weep*, &c.] So, in *The Rape of Lucrece*, by Heywood, 1630:

"When Tarquin firſt in court began,
"And was approved king,
"So men *for ſudden joy did weep*,
"*But I for ſorrow ſing.*"

I cannot aſcertain in what year T. Heywood firſt publiſhed this play, as the copy in 1630, which I have uſed, was the *fourth* impreſſion. STEEVENS.

[5] *That ſuch a king ſhould play* bo-peep,] Little more of this game, than its mere denomination, remains. It is mentioned, however, in Churchyard's *Charitie*, 1593, in company with two other childiſh plays, which it is not my office to explain:

"Cold parts meo plaie, much like old plaine *bo-peepe*,
"Or counterfait, in-dock-out-nettle, ſtill." STEEVENS.

[6] —— *that frontlet* —] Lear alludes to the *frontlet*, which was anciently part of a woman's dreſs. So, in the play called *The Four P's*, 1569:

"Forſooth, women have many lets,
"And they be maſked in many nets:
"As *frontlets*, fillets, partlets, and bracelets:
"And then their hoods and their pinnets."

Fool. Thou waſt a pretty fellow, when thou had'ſt no need to care for her frowning; now thou art an O without a figure:[6] I am better than thou[7] art now; I am a fool, thou art nothing.—Yes, forſooth, I will hold my tongue; ſo your face [*to* Gon.] bids me, though you ſay nothing. Mum, mum,

He that keeps nor cruſt nor crum,
Weary of all, ſhall want ſome. —

That's a ſheal'd peaſcod.[8] [*pointing to* Lear.

Again, in Lyly's *Midas*, 1592:

"—— Hoods, *frontlets*, wires, cauls, curling-irons, perriwigs, bodkins, fillets, hair-laces, ribbons, rules, knotſtrings, glaſſes," &c.

Again, and more appoſitely, in *Zepheria*, a Collection of Sonnets, 4to. 1594:

"But now, my ſuone, it fits thou take thy ſet,
"And vayle thy face with *frownes* as with a *frontlet*."

Steevens.

A *frontlet* was a forehead-cloth, uſed formerly by ladies at night to render that part ſmooth. Lear, I ſuppoſe, means to ſay, that Goneril's brow was as completely covered by a frown, as it would be by a frontlet.

So, in Lyly's *Euphues and his England*, 4to. 1580: "The next day I coming to the gallery where ſhe was ſolitarily walking, with her *frowning cloth*, as ſicke lately of the fullens," &c. Malone.

[6] —— *now thou art an* O without a figure:] The fool means to ſay, that Lear, "having pared his wit on both ſides, and left nothing in the middle," is become a mere cypher; which has no arithmetical value, unleſs preceded or followed by ſome figure. In *The Winter's Tale* we have the ſame alluſion, reverſed:

"—— and therefore, like a cypher,
"Yet ſtanding in rich place, I multiply,
"With one — we thank you, — many thouſands more
"Standing before it." Malone.

[7] —— *I am better than thou* &c.] This bears ſome reſemblance to Falſtaff's reply to the Prince in *King Henry IV.* P. I: "A better than thou; I am a gentleman, thou art a drawer." Steevens.

[8] *That's a ſheal'd peaſcod.*] i. e. Now a mere huſk, which contains nothing. The outſide of a king remains, but all the intrinſic parts of royalty are gone: he has nothing to give. Johnson.

That's a ſheal'd peaſcod.] The robing of Richard IId's effigy in Weſtminſter-abbey is wrought with *peaſcods open*, and the *peas out;*

GON. Not only, ſir, this your all-licens'd fool,
But other of your inſolent retinue
Do hourly carp and quarrel; breaking forth
In rank and not-to-be-endured riots. Sir,
I had thought, by making this well known unto you,
To have found a ſafe redreſs; but now grow fearful,
By what yourſelf too late have ſpoke and done,
That you protect this courſe, and put it on [9]
By your allowance; [a] which if you ſhould, the fault
Would not 'ſcape cenſure, nor the redreſſes ſleep;
Which, in the tender of a wholeſome weal,
Might in their working do you that offence,
Which elſe were ſhame, that then neceſſity
Will call diſcreet proceeding.

FOOL. For you trow, nuncle,
The hedge-ſparrow fed the cuckoo ſo long,
That it had its head bid off by its young.
So, out went the candle, and we were left darkling. [b]

perhaps an alluſion to his being once in full poſſeſſion of ſovereignty, but ſoon reduced to an empty title. See Camden's *Remains*, 1674, p. 453, edit. 1657, p. 340. TOLLET.

[9] ——— *put it on* —] i. e. promote, puſh it forward. So, in *Macbeth*:

" —— the powers above
" *Put on* their inſtruments." —— STEEVENS.

[a] *By your* allowance;] By your *approbation*. MALONE.

[b] —— *were left* darkling.] This word is uſed by Miltoo, *Paradiſe Loſt*, Book I:

" As the wakeful bird
" Sings *darkling*." ——

and long before, as Mr. Malone obſerves, by Marſtoo, &c.

Dr. Farmer concurs with me in ſuppoſing, that the words — *So out went the candle*, &c. are a fragment of ſome old ſong.

STEEVENS.

Shakſpeare's fools are certainly copied from the life. The originals whom he copied were no doubt men of quick parts; lively and ſarcaſtick. Though they were licenſed to ſay any thing, it was ſtill neceſſary to prevent giving offence, that every thing they ſaid ſhould have a playful air: we may ſuppoſe therefore that they had

LEAR. Are you our daughter?

GON. Come, ſir, I would, you would make uſe of that good wiſdom whereof I know you are fraught; and put away theſe diſpoſitions, which of late transform you[4] from what you rightly are.

FOOL. May not an aſs know when the cart draws the horſe? — Whoop, Jug![5] I love thee.

LEAR. Does any here know me? — Why this is not Lear:[6] does Lear walk thus? ſpeak thus?

a cuſtom of taking off the edge of too ſharp a ſpeech by covering it haſtily with the end of an old ſong, or any glib nonſenſe that came into the mind. I know no other way of accounting for the incoherent words with which Shakſpeare often finiſhes this fool's ſpeeches. SIR JOSHUA REYNOLDS.

In a very old dramatick piece, entitled *A very mery and pythie comedy, called The longer thou liveſt the more foole thou art*, printed about the year 1580, we find the following ſtage-direction: "Entreth Morus, counterfaiting a vaine geſture and a fooliſh countenaunce, *ſynging the foote of many ſongs, as fools were wont.*"
MALONE.

See my note on Act III ſc. vi. in which this paſſage was brought forward, long ago, [1778] for a ſimilar purpoſe of illuſtration.
STEEVENS.

[4] —— transform *you* —] Thus the quartos. The folio reads — *tranſport* you. STEEVENS.

[5] —— *Whoop, Jug!* &c.] There are in the fool's ſpeeches ſeveral paſſages which ſeem to be proverbial allufions, perhaps not now to be underſtood. JOHNSON.

—— *Whoop, Jug! I love thee.*] This, as I am informed, is a quotation from the burthen of an old ſong. STEEVENS.

Whoop, Jug, I'll do thee no harm, occurs in *The Winter's Tale*.
MALONE.

[6] —— *this is not Lear:*] This paſſage appears to have been imitated by Ben Jonſon in his *Sad Shepherd*:

"—— this is not Marian!
"Nor am I Robin Hood! I pray you aſk her!
"Aſk her, good ſhepherds! aſk her all for me:
"Or rather aſk yourſelves, if ſhe be ſhe;
"Or I be I." STEEVENS.

Where are his eyes? Either his notion weakens, or his diſcernings are lethargied. — Sleeping or waking? — Ha! ſure 'tis not ſo.[7] — Who is it that can tell me who I am? — Lear's ſhadow?[8] I would learn that; for by the marks of ſovereignty, knowledge, and reaſon, I ſhould be falſe perſuaded I had daughters.[9] —

[7] —— *ſleeping or waking? — Ha! ſure 'tis not ſo.*] Thus the quartos. The folio: Ha! waking? 'Tis not ſo. MALONE.

[8] —— *Lear's ſhadow?*] The folio gives theſe words to the Fool. STEEVENS.

[9] —— *for by the marks of ſovereignty, knowledge, and reaſon*, &c.] His daughters prove ſo unnatural, that, if he were only to judge by the reaſon of things, he muſt conclude, they cannot be his daughters. This is the thought. But how does his kingſhip or ſovereignty enable him to judge of this matter? The line, by being falſe pointed, has loſt its ſenſe. We ſhould read:

Of ſovereignty *of* knowledge. ——

i. e. the underſtanding. He calls it, by an equally fine phraſe, in *Hamlet*, — *Sovereignty of reaſon*. And it is remarkable that the editors had depraved it there too. See note, Act I. ſc. vii. of that play. WARBURTON.

The conteſted paſſage is wanting in the folio. STEEVENS.

The difficulty, which muſt occur to every reader, is, to conceive how *the marks of ſovereignty, of knowledge, and of reaſon*, ſhould be of any uſe to *perſuade Lear that he had*, or had not, daughters. No logick, I apprehend, could draw ſuch a concluſion from ſuch premiſes. This difficulty, however, may be entirely removed, by only pointing the paſſage thus:

—— *for by the marks of ſovereignty, knowledge, and reaſon, I ſhould be falſe perſuaded — I had daughters. — Your name, fair gentlewoman?*

The chain of Lear's ſpeech being thus untangled, we can clearly trace the ſucceſſion and connection of his ideas. The undutiful behaviour of his daughter ſo diſconcerts him, that he doubts, by turns, whether ſhe is Goneril, and whether he himſelf is Lear. Upon her firſt ſpeech, he only exclaims,

—— *Are you our daughter?*

Upon her going on in the ſame ſtyle, he begins to queſtion his own ſanity of mind, and even his perſonal identity. He appeals to the by-ſtanders,

FOOL. Which they will make an obedient father.

LEAR. Your name, fair gentlewoman?

Who is it that can tell me who I am?

I ſhould be glad to be told. *For* (if I was to judge myſelf) *by the marks of ſovereignty, knowledge, and reaſon*, which once diſtinguiſhed Lear, (but which I have now loſt) *I ſhould be falſe* (againſt my own conſciouſneſs) *perſuaded* (that I am not Lear). He then ſlides to the examination of another diſtinguiſhing mark of Lear:

—— *I had daughters.*

But not able, as it ſhould ſeem, to dwell upon ſo tender a ſubject, he haſtily recurs to his firſt doubt concerning Goneril, —— *Your name, fair gentlewoman?* TYRWHITT.

This note is written with confidence diſproportionate to the conviction which it can bring. Lear might as well know by the marks and tokens ariſing from ſovereignty, knowledge, and reaſon, that he had or had not daughters, as he could know by any thing elſe. But, ſays he, if I judge by theſe tokens, I find the perſuaſion falſe by which I long thought myſelf the father of daughters. JOHNSON.

I cannot approve of Dr. Warburton's manner of pointing this paſſage, as I do not think that *ſovereignty of knowledge* can mean *underſtanding*; and if I did, what is the difference between underſtanding and reaſon? In the paſſage he quotes from Hamlet, *ſovereignty of reaſon* appears to me to mean, the ruling power, the governance of reaſon; a ſenſe that would not anſwer in this place.

Mr. Tyrwhitt's obſervations are ingenious, but not ſatisfactory: and as for Dr. Johnſon's explanation, though it would be certainly juſt had Lear expreſſed himſelf in the paſt, and ſaid, "I have been falſe perſuaded I had daughters," it cannot be the juſt explanation of the paſſage as it ſtands. The meaning appears to me to be this:

"Were I to judge from the marks of ſovereignty, of knowledge, or of reaſon, I ſhould be induced to think I had daughters, yet that muſt be a falſe perſuaſion; — It cannot be."

I could not at firſt comprehend why the tokens of ſovereignty ſhould have any weight in determining his perſuaſion that he had daughters; but by the marks of ſovereignty he means, thoſe tokens of royalty which his daughters then enjoyed as derived from him. M. MASON.

Lear, it ſhould be remembered, has not parted with all *the marks of ſovereignty*. In the midſt of his prodigality to his children,

GON. Come, ſir;
This admiration is much o' the favour [3]
Of other your new pranks. I do beſeech you
To underſtand my purpoſes aright:
As you are old and reverend, you ſhould be wiſe: [4]
Here do you keep a hundred knights and ſquires;
Men ſo diſorder'd, ſo debauch'd, and bold,
That this our court, infected with their manners,
Shows like a riotous inn: epicuriſm and luſt
Make it more like a tavern, or a brothel,

he reſerved to himſelf *the name and all the additions to a king.* — Shakſpeare often means more than he expreſſes. Lear has juſt aſked whether he is a ſhadow. I wiſh, he adds, to be reſolved on this point; for if I were to judge by the marks of ſovereignty, and the conſciouſneſs of reaſon, I ſhould be perſuaded that I am not a ſhadow, *but a man, a king*, a father. But this latter perſuaſion is falſe; for thoſe whom I thought my daughters, are *unnatural hags*, and never proceeded from theſe loins.

As therefore I am not a father, ſo neither may I be an embodied being; I may yet be a ſhadow. However, let me be certain. *Your name, fair gentlewoman?*

All the late editions, without authority, read — by the marks of ſovereignty, *of* knowledge, and *of* reaſon. — The words — *I would learn that*, &c. to — *an obedient father*, are omitted in the folio. MALONE.

[3] Which *they will make an obedient father.*] *Which*, is on this occaſion uſed with two deviations from preſent language. It is referred, contrary to the rules of grammarians, to the pronoun *I*, and is employed, according to a mode now obſolete, for *whom*, the accuſative caſe of *who*. STEEVENS.

[3] —— *o'the* favour ——] i. e. of the complexion. So, in *Julius Cæſar*:

" In *favour's* like the work we have in hand." STEEVENS.

[4] *As you are old and reverend*, you ſhould *be wiſe:*] The redundancy of this line convinces me of its interpolation. What will the reader loſe by the omiſſion of the words — *you ſhould?* I would print:

As you are old and reverend, be wiſe:

In the fourth line from this, the epithet — *riotous*, might for the ſame reaſon be omitted. *To make an inn* of a private houſe, by taking unwarrantable liberties in it, is ſtill a common phraſe. STEEVENS.

Than a grac'd palace.[3] The ſhame itſelf doth ſpeak
For inſtant remedy: Be then deſir'd
By her, that elſe will take the thing ſhe begs,
A little to diſquantity your train;[4]
And the remainder, that ſhall ſtill depend,[5]
To be ſuch men as may beſort your age,
And know themſelves and you.

LEAR. Darkneſs and devils! —
Saddle my horſes; call my train together, —
Degenerate baſtard! I'll not trouble thee;
Yet have I left a daughter.

GON. You ſtrike my people; and your diſorder'd rabble
Make ſervants of their betters.

[3] —— *a grac'd palace.*] A palace graced by the preſence of a ſovereigo. WARBURTON.

[4] *A* little *to diſquantity your train;*] A *little* is the common reading; but it appears, from what Lear ſays in the oext ſcene, that this number *fifty* was required to be cut off, which (as the editions ſtood) is no where ſpecified by Goneril. POPE.

Mr. Pope for — *A little* ſubſtituted — *Of fifty*. MALONE.

If Mr. Pope had examioed the old copies as accurately as he pretended to have done, he would have fouod, in the *firſt folio*, that Lear had an *exit* marked for him after theſe words —

To have a thaokleſs child, — Away, away,

and goes out, while Albany aod Gooeril have a ſhort conferenee of twn ſpeeches; and theo returns in a ſtill greater paſſion, having been informed (as it ſhould ſeem) of the expreſs number, without:

"What? *fifty* of my followers at a clap!"

This renders all chaoge needleſs; and *away, away*, being reſtored, prevents the repetitioo of *go, go, my people*; which, as the text ſtood before this regulation, eoncluded both that and the foregoing ſpeech. Goneril with great art, is made to avoid meotioning the limited number; aod leaves her father to be iuformed of it by accideot, which ſhe knew would be the eaſe as ſoon as he left her preſenee. STEEVENS.

[5] —— *ſtill* depend,] *Depend*, for continue in ſervice. WARBURTON

Enter ALBANY.

LEAR. Woe, that too late repents,[6]—O, ſir, are you come?[7]
Is it your will? [*to* ALB.] Speak, ſir.—Prepare my horſes.
Ingratitude! thou marble-hearted fiend,
More hideous, when thou ſhow'ſt thee in a child,
Than the ſea-monſter![8]

ALB. Pray, ſir, be patient.[9]

LEAR. Deteſted kite! thou lieſt: [*to* GONERIL.
My train are men of choice and rareſt parts,
That all particulars of duty know;
And in the moſt exact regard ſupport
The worſhips of their name.—O moſt ſmall fault,
How ugly didſt thou in Cordelia ſhow!
Which, like an engine,[2] wrench'd my frame of nature

[6] Woe, *that too late repents,*] This is the readiog of the folio. Both the quartos—for *Woe*, have *We*, aod that of which the firſt ſignature is B, reads—*We* that too late *repent's*—; i. e. repent *us*: which I ſuſpect is the true reading. Shakſpeare might have had *The Mirrour for Magiſtrates*, in his thoughts:

" They call'd him doting foole, all his requeſts debarr'd,
" Demaoding if with life he were not well content:
" Then he *too late his rigour did repent*
" 'Gainſt me,—." *Story of Queen Cordila.* MALONE.

My eopy of the quarto, of which the firſt ſignature is A, reads: —*We* that too late *repent's us.*" STEEVENS.

[7] *O, ſir, are you come?*] Theſe words are oot in the folio. MALONE.

[8] *Than the ſea-monſter!*] Mr. Uptoo obſerves, that the ſea-monſter is the *Hippopotamus*, the hieroglyphical ſymbol of impiety and ingratitude. Sandys, in his travels, ſays—" that he killeth his ſire, and raviſheth his own dam." STEEVENS.

[9] *Pray, ſir, be patient.*] The quartos omit this ſpeech. STEEVENS.

[2] —— *like an* eogine,] Mr. Edwards conjectures that by an en-

From the fix'd place; drew from my heart all love,
And added to the gall. O Lear, Lear, Lear!
Beat at this gate, that let thy folly in,
[*ſtriking his head.*
And thy dear judgement out!—Go, go, my people.[3]

ALB. My lord, I am guiltleſs, as I am ignorant
Of what hath mov'd you.[4]

LEAR. It may be ſo, my lord.—Hear, Nature, hear;
Dear goddeſs, hear! Suſpend thy purpoſe, if
Thou didſt intend to make this creature fruitful!
Into her womb convey ſterility!
Dry up in her the organs of increaſe;

gine is meant the *rack*. He is right. To *engine* is, in Chaucer, to *ſtrain* upon the *rack*; and in the following paſſage from *The Three Lords of London*, 1590, *engine* ſeems to be uſed for the ſame inſtrument of torture:

"From Spain they come with *engine* and intent
"To ſlay, ſubdue, to triumph, and *torment*."

Again, in *The Night-Walker*, by Beaumont and Fletcher:

"Their ſouls ſhot through with adders, turn an *engines*."

STEEVENS.

[3] —— *Go, go, my people.*] Perhaps theſe words ought to be regulated differently:

Go, go:—my people!

By Albany's anſwer it ſhould ſeem that he had endeavoured to appeaſe Lear's anger; and perhaps it was intended by the author that he ſhould here be put back by the king with theſe words,—"Go, go;" and that Lear ſhould then turn haſtily from his ſon-in-law, and call his train: "My people!" Mes gens, Fr. So, in a former part of this ſcene:

"You ſtrike *my people*; and your diſorder'd rabble
"Make ſervants of their betters."

Again, in *Othello*, Act I. ſc. i:

"—— Call up *my people*."

However the paſſage be underſtood, theſe latter words muſt bear this ſenſe. The meaning of the whole, indeed, may be only—"Away, away, my followers!" MALONE.

With Mr. Malone's laſt explanation I am perfectly ſatisfied. STEEVENS.

[4] *Of what hath mov'd you.*] Omitted in the quartos. STEEVENS.

And from her derogate body[5] never ſpring
A babe to honour her! If ſhe muſt teem,
Create her child of ſpleen; that it may live,
And be a thwart[6] diſnatur'd[7] torment to her!
Let it ſtamp wrinkles in her brow of youth;
With cadent tears[8] fret channels in her cheeks;
Turn all her mother's pains, and benefits,
To laughter and contempt;[9] that ſhe may feel

[5] ——*from her* derogate *body* —] *Derogate* for *unnatural*. WARBURTON.

Rather, I think, *degraded; blaſted*. JOHNSON.

Her ſhrunk and waſted body. See Bullokar's *Engliſh Expoſitor*, 1616: "*Derogate*. To impaire, diminiſh, or take away." MALONE.

Degraded (Dr. Johnſon's firſt explanation) is ſurely the true one. So, in *Cymbeline*: "Is there no *derogation* in't?—You cannot *derogate*, my lord," i. e. *degrade* yourſelf. STEEVENS.

[6] ——*thwart* ——] *Thwart* as a noun adjective is not frequent in our language, it is however to be found in *Promos and Caſſandra*, 1578, "Sith fortune *thwart* doth eroſſe my joys with care." HENDERSON.

[7] ——*diſnatur'd* ——] *Diſnatur'd* is wanting natural affection. So Daniel, in *Hymen's Triumph*, 1623:

"I am not ſo *diſnatured* a man." STEEVENS.

[8] ——cadent *tears* ——] i. e. Falling tears. Dr. Warburton would read *candent*. STEEVENS.

The words—*theſe hot tears*, in Lear's next ſpeech, may ſeem to authorize the amendment; but the preſent reading is right. It is a more ſevere imprecation to wiſh, that tears by conſtant flowing may fret channels in the cheeks, which implies a long life of wretchedneſs, than to wiſh that thoſe channels ſhould be made by ſcalding tears, which does not mark the ſame continuation of miſery.

The ſame thought occurs in *Troilus and Creſſida*, Act V. ſc. iii.

"Not Priamus and Hecuba on knees,
"Their eyes o'er-galled with *recourſe* of tears,"

ſhould prevent his going to the field. M. MASON.

[9] *Turn all her mother's* pains, and benefits,
To laughter and contempt;] "Her *mother's pains*" here ſignifies, not bodily ſufferings, or the throes of child-birth, (with which this "diſnatured babe" being unacquainted, it could not *deride* or

How ſharper than a ſerpent's tooth it is
To have a thankleſs child!—Away, away! [*Exit.*

ALB. Now, gods, that we adore, whereof comes this?

GON. Never afflict yourſelf to know the cauſe;
But let his diſpoſition have that ſcope
That dotage gives it.

Re-enter LEAR.

LEAR. What, fifty of my followers, at a clap!
Within a fortnight?

ALB. What's the matter, ſir?

LEAR. I'll tell thee;—Life and death! I am aſham'd
That thou haſt power to ſhake my manhood thus:
[*to* GONERIL.
That theſe hot tears,* which break from me perforce,
Should make thee worth them.—Blaſts and fogs upon thee!

deſpiſe them,) but *maternal cares*; the ſolicitude of a mother for the welfare of her child. So, in *King Richard III*:

"'Tis time to ſpeak; my *pains* are quite forgot."

Benefits mean *good offices*; her kind and *beneficent* attention to the education of her offspring, &c. Mr. Roderick has, in my opinion, explained both theſe words wrong. He is equally miſtaken in ſuppoſing that the ſex of this child is aſcertained by the word *her*; which clearly relates, not to Goneril's iſſue, but to herſelf. "*Her* mother's *pains*" means—the pains which ſhe (*Goneril*) takes *as a mother*. MALONE.

* *That theſe hot tears*, &c.] I will tranſcribe this paſſage from the firſt edition, that it may appear to thoſe who are unacquainted with old books, what is the difficulty of reviſion, and what indulgence is due to thoſe that endeavour to reſtore corrupted paſſages.—*That theſe hot tears, that breake from me perforce, ſhould make the worſt blaſts and fogs upon the untender woundings of a father's curſe, peruſe every ſenſe about the old fond eyes, bewcep this cauſe again*, &c. JOHNSON.

The untented woundings[3] of a father's curſe
Pierce every ſenſe about thee!—Old fond eyes,
Beweep this cauſe again, I'll pluck you out;
And caſt you, with the waters that you loſe,[4]
To temper clay.—Ha! is it come to this?
Let it be ſo:[5]—Yet have I left a daughter,
Who, I am ſure, is kind and comfortable;
When ſhe ſhall hear this of thee, with her nails
She'll flay thy wolfiſh viſage. Thou ſhalt find,
That I'll reſume the ſhape which thou doſt think
I have caſt off for ever; thou ſhalt, I warrant thee.[6]

[*Exeunt* LEAR, KENT, *and Attendants.*

GON. Do you mark that, my lord?

ALB. I cannot be ſo partial, Goneril,
To the great love I bear you,—

GON. Pray you, content.—What, Oſwald, ho!
You, ſir, more knave than fool, after your maſter.

[*To the* Fool.

FOOL. Nuncle Lear, nuncle Lear, tarry, and take the fool with thee.

[3] *The* untented *woundings* ———] *Untented* wounds, means wounds in their worſt ſtate, not having a *tent* to them to digeſt them; and may poſſibly ſignify here ſuch as will not admit of having a tent put into them for that purpoſe. One of the quartos reads, *entender*. STEEVENS.

[4] —— *that you* loſe,] The quartos read—that you *make*. STEEVENS.

[5] *Let it be ſo:* &c.] The reading is here gleaned up, part from the firſt, and part from the ſecond edition. JOHNSON.

Let it be ſo, is omitted in the quartos. STEEVENS.

And *is it come to this* is omitted in the folio. *Yet have I left a daughter* is the reading of the quartos; the folio has, *I have another daughter*. MALONE.

[6] —— *thou ſhalt, I warrant thee.*] Theſe words are omitted in the folio. MALONE.

A fox, when one has caught her,
And ſuch a daughter,
Should ſure to the ſlaughter,
If my cap would buy a halter;
So the fool follows after. [*Exit.*

*GON.[6] This man hath had good counſel:—A hundred knights!
'Tis politick, and ſafe, to let him keep
At point,[7] a hundred knights. Yes, that on every dream,
Each buz, each fancy, each complaint, diſlike,
He may enguard his dotage with their powers,
And hold our lives in mercy.[8]—Oſwald, I ſay!—

ALB. Well, you may fear too far.

GON. Safer than truſt:[9]
Let me ſtill take away the harms I fear,
Not fear ſtill to be taken. I know his heart:
What he hath utter'd, I have writ my ſiſter;
If ſhe ſuſtain him and his hundred knights,
When I have ſhow'd the unfitneſs,*—How now, Oſwald?[*]

[6] *GON.] All from this aſteriſk to the next, is omitted in the quartos. STEEVENS.

[7] *At point,*] I believe, means completely armed, and conſequently ready at appointment or command on the ſlighteſt notice. STEEVENS.

[8] *And hold our lives in mercy.*] Thus the old copies. Mr. Pope who could not endure that the language of Shakſpeare's age ſhould not correſpond in every inſtance with that of modern times, reads —*at* mercy; and the ſubſequent editors have adopted his innovation. MALONE.

[9] *Safer than truſt:*] Here the old copies add—*too far;* as if theſe words were not implied in the anſwer of Goneril. The redundancy of the metre authorizes the preſent omiſſion. STEEVENS.

[*] ——— *How now, Oſwald?* &c.] The quartos read—*what Oſwald, ho!*

Oſw. *Here, madam.*

Gon. *What, have you writ this letter,* &c. STEEVENS.

Enter STEWARD.

What, have you writ that letter to my ſiſter?
STEW. Ay, madam.
GON. Take you ſome company, and away to horſe:
Inform her full of my particular fear;
And thereto add ſuch reaſons of your own,
As may compact it more.[3] Get you gone;
And haſten your return. [*Exit* Stew.] No, no, my lord,
This milky gentleneſs, and courſe of yours,
Though I condemn it not, yet, under pardon,
You are much more attaſk'd[4] for want of wiſdom,

[3] —— *compact it more.*] Unite one circumſtance with another, ſo as to make a conſiſtent account. JOHNSON.

More is here uſed as a diſſyllable. MALONE.

I muſt ſtill withhold my aſſent from ſuch new diſſyllables. Some monoſyllable has in this place been omitted. Perhaps the author wrote—

Go, *get you gone.* STEEVENS.

[4] —— *more* attaſk'd ——] It is a common phraſe now with parents and governeſſes: *I'll take you to taſk*, i. e. *I will reprehend and correct you. To be at taſk*, therefore, is to be liable to *reprehenſion and correction.* JOHNSON.

Both the quartos inſtead of *at taſk*—read, *alapt.* A late editor of *King Lear*, [Mr. Jennens] ſays, that the firſt quarto reads—*attaſk'd*; but unleſs there be a third quarto which I have never ſeen or heard of, his aſſertion is erroneous. STEEVENS.

The quarto printed by N. Butter, 1608, of which the firſt ſignature is B, reads—*attaſk'd* for want of wiſdom. The other quarto printed by the ſame printer in the ſame year, of which the firſt ſignature is A, reads—*alapt* for want of wiſdom, &c. Three copies of the quarto firſt deſcribed, (which concur in reading *attaſk'd*,) and one copy of the other quarto, are now before me. The folio reads—*at taſk.*—The quartos have *praiſe* inſtead of *prais'd. Attaſk'd* I ſuppoſe, means, *charged, cenſured.* So, in *King Henry IV:*

"How ſhow'd his *taſking*? ſeem'd it in contempt?"

Than prais'd for harmful mildneſs.

ALB. How far your eyes may pierce, I cannot tell;

Striving to better, oft we mar what's well. [5]

GON. Nay, then—

ALB. Well, well; the event. [*Exeunt.*

See Vol. XII. p. 387. n. 2.

In the notes on this play I ſhall hereafter call the quarto firſt mentioned, quarto B; the other, quarto A. MALONE.

Both the quartos deſcribed by Mr. Malone are at this inſtant before me, and they concur in reading—*alapt*. I have left my two copies of Butter's publication (which I had formerly the honour of leading to Mr. Malone) at the ſhop of Meſſieurs White, Bookſellers, in Fleet-ſtreet.

I have no doubt, however, but that Mr. Malone and myſelf are equally juſtifiable in our aſſertions, though they contradict each other; for it appears to me that ſome of the quartos (like the folio 1623) muſt have been partially corrected while at preſs. Conſequently the copies firſt worked off, eſcaped without correction. Such is the caſe reſpecting two of the three quartos (for three there are) of *King Henry IV.* P. II. 1600. STEEVENS.

The word *taſk* is frequently uſed by Shakſpeare, and indeed by other writers of his time, in the ſenſe of *tax*. Goneril means to ſay, that he was more taxed for want of wiſdom, than praiſed for mildneſs.

So, in *The Iſland Princeſs*, of Beaumont and Fletcher, Quiſara ſays to Ruy Dias:

"You are too ſaucy, too impudent,

"To *taſk* me with thoſe errors." M. MASON.

[5] *Striving to better, oft we mar what's well.*] So, in our author's 103d Sonnet:

"Were it not ſinful then, *ſtriving to mend*,

"*To mar the ſubject that before was well?*" MALONE.

SCENE V.

Court before the ſame.

Enter LEAR, KENT, *and* FOOL.

LEAR. Go you before to Gloſter with theſe letters: acquaint my daughter no further with any thing you know, than comes from her demand out of the letter: If your diligence be not ſpeedy, I ſhall be there before you.[6]

KENT. I will not ſleep, my lord, till I have delivered your letter. [*Exit.*

FOOL. If a man's brains were in his heels, were't not in danger of kibes?

LEAR. Ay, boy.

FOOL. Then, I pr'ythee, be merry; thy wit ſhall not go ſlip-ſhod.

LEAR. Ha, ha, ha!

[6] —— *there before you.*] He ſeems to intend to go to his daughter, but it appears afterward that he is going to the houſe of Gloſter. JOHNSON.

The word *there* in this ſpeech ſhews, that when the king ſays, "Go you before to *Gloſter*," he means the town of Gloſter, which, as Mr. Tyrwhitt has obſerved, Shakſpeare chuſe to make the reſidence of the duke of Cornwall and Regan, in order to give a probability to their ſetting out late from thence, on a viſit to the earl of Gloſter, whoſe caſtle our poet conceived to be in the neighbourhood of that city. Our old Engliſh earls uſually reſided in the counties from whence they took their titles. Lear, not finding his ſon-in-law and his wife at home, follows them to the earl of Gloſter's caſtle. See Mr. Tyrwhitt's note, in p. 371, n. 4. MALONE.

FOOL. Shalt ſee, thy other daughter will uſe thee kindly:[7] for though ſhe's as like this as a crab is like an apple, yet I can tell what I can tell.

LEAR. Why, what canſt thou tell, my boy?[8]

FOOL. She will taſte as like this, as a crab does to a crab. Thou canſt tell, why one's noſe ſtands i' the middle of his face?

LEAR. No.

FOOL. Why, to keep his eyes on either ſide his noſe; that what a man cannot ſmell out, he may ſpy into.

LEAR. I did her wrong:[9]—

FOOL. Can'ſt tell how an oyſter makes his ſhell?

LEAR. No.

FOOL. Nor I neither; but I can tell why a ſnail has a houſe.

LEAR. Why?

FOOL. Why, to put his head in; not to give it away to his daughters, and leave his horns without a caſe.

LEAR. I will forget my nature.—So kind a father!—Be my horſes ready?

FOOL. Thy aſſes are gone about 'em. The reaſon why the ſeven ſtars are no more than ſeven, is a pretty reaſon.

LEAR. Becauſe they are not eight?

[7] —— *thy other daughter will uſe thee* kindly:] The *Fool* uſes the word *kindly* here in two ſenſes; it means *affectionately*, and like the reſt of her *kind*. M. MASON.

[8] Why, *what canſt* thou *tell*, my *boy?*] So the quartos. The folio reads—What canſt tell, boy? MALONE.

[9] *I did her wrong:*] He is muſing on Cordelia. JOHNSON.

FOOL. Yes, indeed: Thou would'ſt make a good fool.

LEAR. To take it again perforce![9] — Monſter ingratitude!

FOOL. If thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.

LEAR. How's that?

FOOL. Thou ſhould'ſt not have been old, before thou hadſt been wiſe.

LEAR. O let me not be mad, not mad, ſweet heaven!
Keep me in temper; I would not be mad!—

Enter Gentleman.

How now! Are the horſes ready?

GENT. Ready, my lord.

LEAR. Come, boy.

[9] *To take it again perforce!*] He is meditating on the reſumption of his royalty. JOHNSON.

He is rather meditating on his daughter's having in ſo violent a manner deprived him of thoſe privileges which before ſhe had agreed to grant him. STEEVENS.

The ſubject of Lear's meditation is the reſumption of that moiety of the kingdom which he had given to Goneril. This was what Albany apprehended, when he replied to the upbraidings of his wife: — "Well, well; the event:"—what Lear himſelf projected when he left Goneril to go to Regan: —

" —— Yet I have left a daughter,
" Who, I am ſure, is kind and comfortable;
" When ſhe ſhall hear this of thee, with her nails
" She'll flay thy wolfiſh viſage. Thou ſhalt find,
" That *I'll reſume the ſhape, which thou doſt think*
" *I have caſt off for ever;* thou ſhalt, I warrant thee."

And what Curan afterwards refers to, when he aſks Edmund: "Have you heard of no likely wars toward, 'twixt the dukes of Cornwall and Albany?" HENLEY.

FOOL. She that is maid now, and laughs at my departure,
Shall not be a maid long, unleſs things be cut ſhorter.[a] [*Exeunt.*

ACT II. SCENE I.

A Court within the Caſtle of the earl of Gloſter.

Enter EDMUND *and* CURAN, *meeting.*

EDM. Save thee, Curan.

CUR. And you, ſir. I have been with your father; and given him notice, that the duke of Cornwall, and Regan his ducheſs, will be here with him to-night.

EDM. How comes that?

CUR. Nay, I know not: You have heard of the news abroad; I mean, the whiſper'd ones, for they are yet but ear-kiſſing arguments?[b]

EDM. Not I; 'Pray you, what are they?

[a] —— *unleſs things be cut ſhorter.*] This idle couplet is apparently addreſſed to the females preſent at the performance of the play; and, not improbably, crept into the playhouſe copy from the mouth of ſome buffoon actor, who "ſpoke more than was ſet down for him."

I am aware, that ſuch liberties were exerciſed by the authors of *Locrine*, &c; but can ſuch another offenſive and extraneous addreſs to the audience be pointed out among all the dramas of Shakſpeare? STEEVENS.

[b] —— ear-kiſſing *arguments?*] *Ear-kiſſing arguments* means that they are yet in reality only *whiſper'd ones.* STEEVENS.

CUR.[4] Have you heard of no likely wars toward, 'twixt the dukes of Cornwall and Albany?

EDM. Not a word.

CUR. You may then, in time. Fare you well, ſir. [*Exit.*

EDM. The duke be here to-night? The better! Beſt!
This weaves itſelf perforce into my buſineſs!
My father hath ſet guard to take my brother;
And I have one thing, of a queazy queſtion,[5]
Which I muſt act:—Briefneſs, and fortune, work!—
Brother, a word;—deſcend:—Brother, I ſay;

Enter EDGAR.

My father watches:—O ſir; fly this place;
Intelligence is given where you are hid;
You have now the good advantage of the night:—
Have you not ſpoken 'gainſt the duke of Cornwall?

[4] *Cur.*] This and the following ſpeech, are omitted in one of the quartos. STEEVENS.

[5] —— queazy *queſtion,*] Something of a *ſuſpicious, queſtionable, and uncertain nature.* This is, I think the meaning. JOHNSON.

Queazy, I believe, rather means *delicate, unſettled*, what requires to be handled nicely. So, Ben Jonſon, in *Sejanus:*

"Thoſe times are ſomewhat *queaſy* to be touch'd.—
"Have you not ſeen or read part of his book?"

Again, in *Letters from the Paſton Family*, Vol. II. p. 127. "—the world ſeemeth *queaſy* here."

Again, in Ben Jonſon's *New Inn:*

"Notes of a *queaſy* and ſick ſtomach, labouring
"With want of a true injury."

Again, in *Much Ado about Nothing:*

"Deſpight of his quick wit, and *queaſy* ſtomach."

STEEVENS.

Queazy is ſtill uſed in Devonſhire, to expreſs that ſickiſhneſs of ſtomach which the lighteſt diſguſt is apt to provoke. HENLEY.

He's coming hither; now, i' the night, i' the haſte,[6]
And Regan with him; Have you nothing ſaid
Upon his party 'gainſt the duke of Albany?[7]
Adviſe yourſelf.[8]

EDG. I am ſure on't, not a word.

EDM. I hear my father coming,—Pardon me:—
In cunning, I muſt draw my ſword upon you:—
Draw: Seem to defend yourſelf: Now quit you well.
Yield: — come before my father; — Light, ho, here!—
Fly, brother;—Torches! torches!—So, farewell.—
[*Exit* EDGAR.
Some blood drawn on me would beget opinion
[*wounds his arm.*
Of my more fierce endeavour: I have ſeen drunkards
Do more than this in ſport.[9]—Father! father!
Stop, ſtop! No help?

[6] —— *i' the haſte,*] I ſhould have ſuppoſed we ought to read only—*in haſte*, had I not met with our author's preſent phraſe in *XII merry Jeſts of the Wyddow Edyth*, 1573:

"In London they tooke in all *the* haſte,
"They wolde not once tarry to breake their faſte."

STEEVENS.

[7] —— *Have you nothing ſaid*
Upon his party 'gainſt the duke of Albany?] The meaning is, *have you ſaid nothing upon the party formed by him againſt the duke of Albany?* HANMER.

I cannot but think the line corrupted, and would read:
Againſt his party, *for* the duke of Albany? JOHNSON.

Upon his party——] i. e. on his behalf. HENLEY.

[8] Adviſe *yourſelf.*] i. e. conſider, recollect yourſelf. So, in *Twelfth Night:* "*Adviſe* you what you ſay." STEEVENS.

[9] —— *I have ſeen drunkards*
Do more than this in ſport.] So, in a paſſage already quoted in a note on *The Winter's Tale*, Act II. ſc. ii. "Have I not been *drunk* for your health, eat glaſſes, drunk urine, *ſtabb'd arms*, and done all offices of proteſted gallantry for your ſake?"

Enter GLOSTER, *and* Servants *with torches.*

GLO. Now, Edmund, where's the villain?
EDM. Here ſtood he in the dark, his ſharp ſword out,
Mumbling of wicked charms, conjuring the moon[2]
To ſtand his auſpicious miſtreſs:[3]—
GLO. But where is he?
EDM. Look, ſir, I bleed.
GLO. Where is the villain, Edmund?
EDM. Fled this way, ſir. When by no means he could—
GLO. Purſue him, ho!—Go after.—[*Exit* Ser.] By no means,—what?
EDM. Perſuade me to the murder of your lordſhip;
But that I told him, the revenging gods
'Gainſt parricides did all their thunders[4] bend;
Spoke, with how manifold and ſtrong a bond
The child was bound to the father;—Sir, in fine,
Seeing how loathly oppoſite I ſtood

By accident, I omitted to take down the name of the old play from which this paſſage was ſelected. STEEVENS.

[2] *Mumbling of wicked charms, conjuring the moon*—] This was a proper circumſtance to urge to Gloſter; who appears, by what paſſed between him and his baſtard ſon in a foregoing ſcene, to be very ſuperſtitious with regard to this matter. WARBURTON.

The quartos read, *warbling* inſtead of *mumbling*. STEEVENS.

[3] —— *conjuring the moon*
To ſtand his auſpicious miſtreſs:] So, in *All's well that ends well:*

"And fortune play upon thy proſperous helm,
"As *thy auſpicious miſtreſs*" MALONE.

[4] —— *their thunders* ——] Firſt quarto; the reſt have it, *the thunder*. JOHNSON.

To his unnatural purpoſe, in fell motion,
With his prepared ſword, he charges home
My unprovided body, lanc'd mine arm:
But when he ſaw my beſt alarum'd ſpirits,
Bold in the quarrel's right, rous'd to the encounter,
Or whether gaſted [5] by the noiſe I made,
Full ſuddenly he fled.

GLO. Let him fly far:
Not in this land ſhall he remain uncaught;
And found—Deſpatch.—The noble duke [6] my maſter,
My worthy arch [7] and patron, comes to-night:
By his authority I will proclaim it,
That he, which finds him, ſhall deſerve our thanks,
Bringing the murderous coward [8] to the ſtake;
He, that conceals him, death.

EDM. When I diſſuaded him from his intent,
And found him pight to do it, with curſt ſpeech [9]

[5] —— *gaſted* ——] Frighted. JOHNSON.
So, in Beaumont and Fletcher's *Wit at ſeveral Weapons*:
" — either the fight of the lady has *gaſted* him, or elſe he's drunk." STEEVENS.

[6] *Not in this land ſhall he remain uncaught;*
And found—Deſpatch.—The noble duke &c.] The ſenſe is interrupted. He ſhall be caught—and found, *he ſhall be puniſh'd.* Deſpatch. JOHNSON.

[7] —— *arch* ——] i. e. *Chief*; a word now uſed only in compoſition, as *arch-angel, arch-duke.*
So, in Heywood's *If you know not me, you know Nobody*, 1613:
" Poole, that *arch* for truth and honeſty." STEEVENS.

[8] —— *murderous coward* ——] The firſt edition reads *caitiff.* JOHNSON.

[9] *And found him* pight *to do it, with curſt ſpeech* —] *Pight* is *pitched*, fixed, ſettled. *Curſt* is ſevere, harſh, vehemently angry. JOHNSON.
So, in the old morality of *Luſty Juventus*, 1561:
" Therefore my heart is ſurely *pyght*
" Of her alone to have a ſight."

I threaten'd to diſcover him: He replied,
Thou unpoſſeſſing baſtard! doſt thou think,
If I would ſtand againſt thee, would the repoſal[1]
Of any truſt, virtue, or worth, in thee
Make thy words faith'd? No: what I ſhould deny,
(As this I would; ay, though thou didſt produce
My very character,[3]*) I'd turn it all*
To thy ſuggeſtion, plot, and damned practice:
And thou muſt make a dullard of the world,[4]
If they not thought the profits of my death
Were very pregnant and potential ſpurs[5]
To make thee ſeek it.
GLO. Strong and faſten'd villain![6]
Would he deny his letter? — I never got him.[7]
[*Trumpets within.*
Hark, the duke's trumpets! I know not why he comes: —
All ports I'll bar; the villain ſhall not 'ſcape;
The duke muſt grant me that: beſides, his picture

Thus, in *Troilus and Creſſida:*

" —— tents
" Thus proudly *pight* upon our Phrygian plains." STEEVENS.

[1] —— *would the repoſal* —] i. e. Would any opinion that men have repoſed in thy truſt, virtue, &c. WARBURTON.

The old quarto reads, *could the repoſure.* STEEVENS.

[3] —— *though thou didſt produce*
My very character, ——] i. e. my very handwriting. See Vol. VI. p. 184, n. 3. MALONE.

[4] —— *make a* dullard *of the world,*] So, in *Cymbeline:*

" What, mak'ſt thou me a *dullard* in this act?" STEEVENS.

[5] —— *pregnant and potential* ſpurs —] Thus the quartos. Folio: potential *ſpirits.* MALONE.

[6] Strong *and faſten'd villain!*] Thus the quartos. The folio reads — *O ſtrange* and faſten'd villain. MALONE.

[7] *Would he deny his letter? — I never got him.*] Thus the quartos. The folio omits the words — *I never got him;* and, inſtead of them, ſubſtitutes — *ſaid he?* MALONE.

I will ſend far and near, that all the kingdom
May have due note of him; and of my land,
Loyal and natural boy, I'll work the means
To make thee capable.[7]

Enter CORNWALL, REGAN, *and Attendants.*

CORN. How now, my noble friend? ſince I came hither,
(Which I can call but now,) I have heard ſtrange news.[8]

REG. If it be true, all vengeance comes too ſhort,
Which can purſue the offender. How doſt, my lord?

GLO. O, madam, my old heart is crack'd, is crack'd!

REG. What, did my father's godſon ſeek your life?
He whom my father nam'd? your Edgar?

GLO. O, lady, lady, ſhame would have it hid!

REG. Was he not companion with the riotous knights
That tend upon my father?

GLO. I know not, madam:
It is too bad, too bad.—

EDM. Yes, madam, he was.[9]

[7] —— *of my land,* ——

To make thee capable.] i. e. capable of ſucceeding to my land, notwithſtanding the legal bar of thy illegitimacy.

So, in *The Life and Death of Will Summers*, &c. — "The king next demanded of him (he being a fool) whether he were *capable* to inherit any land," &c. STEEVENS.

[8] —— *ſtrange news.*] Thus the quartos. Inſtead of theſe words the folio has — *ſtrangeneſs.* MALONE.

[9] *Yes, madam, he was.*] Thus the quartos. The folio deranges the metre by adding —

——— *of that conſort.* STEEVENS.

REG. No marvel then, though he were ill affected;
'Tis they have put him on the old man's death,
To have the waſte and ſpoil of his revenues.[a]
I have this preſent evening from my ſiſter
Been well inform'd of them; and with ſuch cautions,
That, if they come to ſojourn at my houſe,
I'll not be there.

CORN. Nor I, aſſure thee, Regan. —
Edmund, I hear that you have ſhown your father
A child-like office.

EDM. 'Twas my duty, ſir.

GLO. He did bewray his practice;[b] and receiv'd
This hurt you ſee, ſtriving to apprehend him.

[a] *To have the* waſte *and* ſpoil *of his revenues.*] Thus quarto B. The other quarto reads —

To have *theſe* — and waſte of *this* his revenues.

The folio:

To have *the expence and waſte* of his revenues.

Theſe in quarto A was, I ſuppoſe, a miſprint for — *the uſe.* MALONE.

The remark made in p. 336, n. 4, is confirmed by the preſent circumſtance; for both my quartos read with Mr. Malone's quarto A:

To have *theſe* — and waſte of *this* his revenues.

It is certain therefore that there is a third quarto which I have never ſeen. STEEVENS.

[b] *He did* bewray *his practice;*] i. e. *Diſcover, betray.* So, in *The Downfall of Robert Earl of Huntington*, 1601:

"We were *bewray'd*, beſet, and forc'd to yield."

Again, in *The Devil's Charter*, 1607:

"Thy ſolitary paſſions ſhould *bewray*
"Some diſcontent." ——

Practice is always uſed by Shakſpeare for *inſidious miſchief.* So, in Sidney's *Arcadia*, Book II. "— his heart fainted and gat a conceit, that with *bewraying* this *practice*, he might obtaine pardon."

The quartos read — *betray.* STEEVENS.

See Minſheu's Dict. 1617, in v. "To *bewraie*, or diſcloſe, a Goth. bewiye." MALONE.

CORN. Is he purſued?
GLO. Ay, my good lord, he is.[2]
CORN. If he be taken, he ſhall never more
Be fear'd of doing harm: make your own purpoſe,
How in my ſtrength you pleaſe.—For you, Edmund,
Whoſe virtue and obedience doth[3] this inſtant
So much commend itſelf, you ſhall be ours;
Natures of ſuch deep truſt we ſhall much need;
You we firſt ſeize on.
EDM. I ſhall ſerve you, ſir,
Truly, however elſe.
GLO. For him I thank your grace.[4]
CORN. You know not why we came to viſit you,—
REG. Thus out of ſeaſon; threading dark-ey'd night.[5]
Occaſions, noble Gloſter, of ſome poize,[6]

[2] —— *he is.*] Theſe words were ſupplied by Sir Thomas Hanmer to complete the meaſure. STEEVENS.

[3] *Whoſe virtue and obedience doth* ——] i. e. whoſe virtuous obedience. MALONE.

[4] For him *I thank your grace.*] Sir Thomas Hanmer, judiciouſly, in my opinion, omits — *For him*, as needleſs to the ſenſe, and injurious to the metre. STEEVENS.

[5] —— threading *dark-ey'd night.*] The quarto reads:
—— *threat'ning* dark-ey'd night. JOHNSON.

Shakſpeare uſes the former of theſe expreſſions in *Coriolanus*, Act III:
"They would not *thread* the gates." STEEVENS.

[6] —— *of ſome* poize,] i. e. of ſome weight or moment. So, in *Othello*:
"— full of *poize* and difficulty,
"And fearful to be granted."
Thus the quarto B. The other quarto of 1608, and the folio, have *prize*. MALONE.

Here again both my quartos read with Mr. Malone's quarto A. — *prize*; though *poize* is undoubtedly the preferable reading. STEEVENS.

Wherein we muſt have uſe of your advice: —
Our father he hath writ, ſo hath our ſiſter,
Of differences, which I beſt thought it fit
To anſwer from our home;[7] the ſeveral meſſengers
From hence attend deſpatch. Our good old friend,
Lay comforts to your boſom; and beſtow
Your needful counſel to our buſineſs,[8]
Which craves the inſtant uſe.

GLO. I ſerve you, madam:
Your graces are right welcome. [*Exeunt.*

SCENE II.

Before Gloſter's *Caſtle.*

Enter KENT *and* Steward, *ſeverally.*

STEW. Good dawning to thee, friend:[9] Art of the houſe?[a]

[7] —— *from our home;*] Not at home, but at ſome other place. JOHNSON.

Thus the folio. The quarto B reads — which I *left* thought it fit to anſwer from our *home*. The other quarto: — which I *beſt* thought it fit to anſwer from our *hand*. MALONE.

Both my quartos — *beſt*, — and — from our *hand*. STEEVENS.

[8] —— *to our* buſineſs,] Thus the quartos. Folio: — to our *buſineſſes*. MALONE.

[9] *Good* dawning *to thee, friend:*] Thus the folio. The quartos — Good *even*. STEEVENS.

We ſhould read with the folio — "Good *dawning* to thee friend." The latter end of this ſcene ſhows that it paſſed in the morning; for when Kent is placed in the ſtocks, Cornwall ſays, "There he ſhall ſit 'till noon;" and Regan replies, "'Till noon, 'till night:" and it paſſed very early in the morning; for Regan tells Gloſter, in the preceding page, that ſhe had been *threading dark-ey'd night* to come to him. M. MASON.

Dawning is again uſed in *Cymbeline* as a ſubſtantive, for morning.

KENT. Ay.

STEW. Where may we ſet our horſes?

KENT. I' the mire.

STEW. Pr'ythee, if thou love me, tell me.

KENT. I love thee not.

STEW. Why, then I care not for thee.

KENT. If I had thee in Lipſbury pinfold,[3] I would make thee care for me.

" —— that *dawning*
" May bare the raven's eye."

It is clear from various paſſages in this ſcene, that the morning is now juſt beginning to dawn, though the moon is ſtill up, and though Kent early in the ſcene calls it ſtill night. Towards the cloſe of it, he wiſhes Gloſter *good morrow*, as the latter goes out, and immediately after calls on the *ſun* to ſhine, that he may read a letter. MALONE.

[2] —— *of* the *houſe?*] So the quartos. Folio — of *this* houſe. MALONE.

[3] —— *Lipſbury pinfold,*] The alluſion which ſeems to be contained in this line I do not underſtand. In the violent eruption of reproaches which burſts from Kent in this dialogue, there are ſome epithets which the commentators have left unexpounded, and which I am not very able to make clear. Of a *three-ſuited knave* I know not the meaning, unleſs it be that he has different dreſſes for different occupations. *Lily-liver'd* is *cowardly; white-blooded* and *white-liver'd* are ſtill in vulgar uſe. An *one-trunk-inheriting ſlave* I take to be a wearer of old caſt-off clothes, an inheritor of torn breeches. JOHNSON.

I do not find the name of *Lipſbury:* it may be a cant phraſe, with ſome corruption, taken from a place where the fines were arbitrary. *Three-ſuited* ſhould, I believe, be *third-ſuited*, wearing clothes at the *third hand*. Edgar, in his pride, had *three ſuits* only. FARMER.

Lipſbury pinfold may be a cant expreſſion importing the ſame as *Lob's Pound*. So, in Maſſinger's *Duke of Milan:*

" To marry her, and ſay he was the party
" Found in *Lob's Pound*."

A *Pinfold* is a *pound*. Thus in Gaſcoigne's *Dan Bartholomew of Bathe*, 1587:

" In ſuch a *pin-folde* were his pleaſures pent."

STEW. Why doſt thou uſe me thus? I know thee not.

KENT. Fellow, I know thee.

STEW. What doſt thou know me for?

KENT. A knave; a raſcal, an eater of broken meats; a baſe, proud, ſhallow, beggarly, three-

Three-ſuited knave might mean, in an age of oſtentatious finery like that of Shakſpeare, one who had no greater change of raiment than *three ſuits* would furniſh him with; ſo, in Ben Jonſon's *Silent Woman*: "— wert a pitiful fellow, and hadſt nothing but *three ſuits of* apparel:" or it may ſignify a fellow *thrice-ſued* at *law*, who has *three ſuits* for debt ſtanding out againſt him. A *one trunk-inheriting ſlave* may be a term uſed to deſcribe a fellow, the whole of whoſe poſſeſſions are confined to *one coffer*, and that too *inherited* from his father, who was no better provided, or had nothing more to bequeath to his *ſucceſſor in poverty*; *a poor rogue hereditary*, as *Timon* calls *Apemantus*. *A worſted-ſtocking knave* is another reproach of the ſame kind. The ſtockings in England, in the reign of queen Elizabeth, (as I learn from Stubbs's *Anatomie of Abuſes*, printed in 1595) were remarkably expenſive, and ſcarce any other kind than ſilk were worn, even (as this author ſays) by thoſe who had not above forty ſhillings a year wages. — So, in an old comedy, called *The Hog hath loſt its Pearl*, 1614, by R. Tailor: "— good parts are no more ſet by in theſe times, than a good leg in a *woollen ſtocking*."

Again, in *The Captain*, by Beaumont and Fletcher:

"Green ſickneſſes and ſerving-men light on you,
"With greaſy breeches, and in *woollen ſtockings*."

Again, in *The Miſeries of inforc'd Marriage*, 1607, two ſober young men come to claim their portion from their elder brother who is a ſpendthrift, and tell him: "Our birth-right, good brother: this town craves maintenance; *ſilk ſtockings* muſt be had," &c.

Silk ſtockings were not made in England till 1560, the ſecond year of queen Elizabeth's reign. Of this extravagance Drayton takes notice in the 16th ſong of his *Polyolbion*:

"Which our plain fathers erſt would have accounted ſin,
"Before the coſtly coach and *ſilken ſtock* came in."

STEEVENS.

This term of reproach alſo occurs in *The Phœnix*, by Middleton, 1607: "Mettreza Auriola keeps her love with half the coſt that I am at; her friend can go afoot, like a good huſband; walk in *worſted ſtockings*, and inquire for the Emperor ordinary." MALONE.

ſuited, hundred-pound,[4] filthy worſted-ſtocking knave; a lily-liver'd, action-taking knave;[5] a whorſon, glaſs-gazing, ſuperſerviceable, finical rogue;[6] one-trunk-inheriting ſlave; one that would'ſt be a bawd, in way of good ſervice, and art nothing but the compoſition of a knave, beggar, coward, pandar, and the ſon and heir of a mongrel bitch: one whom I will beat into clamorous whining, if thou deny'ſt the leaſt ſyllable of thy addition.[7]

STEW. Why what a monſtrous fellow art thou, thus to rail on one, that is neither known of thee, nor knows thee?

KENT. What a brazen-faced varlet art thou, to deny thou know'ſt me? Is it two days ago, ſince I tripp'd up thy heels, and beat thee, before the king? Draw, you rogue: for, though it be night, the moon ſhines; I'll make a ſop o' the moonſhine

[4] —— *hundred-pound,*] A *hundred-pound gentleman* is a term of reproach uſed in Middleton's *Phœnix*, 1607. STEEVENS.

[5] —— *action-taking knave;*] i. e. a fellow, who, if you beat him, would bring an action for the aſſault, inſtead of reſenting it like a man of courage. M. MASON.

[6] —— *a whorſon,* glaſs-gazing — *rogue;*] This epithet none of the commentators have explained; nor am I ſure that I underſtand it. In *Timon of Athens* "the *glaſs-fac'd* flatterer" is mentioned, that is, ſays Dr. Johnſon, "he that ſhows in his own look, as by reflection, the looks of his patron." — *Glaſs-gazing* may be licentiouſly uſed for one enamoured of himſelf; who gazes often at his own perſon in a glaſs. MALONE.

[7] —— *addition.*] i. e. titles. The Statute 1 Hen. V. ch. 5. which directs that in certain writs a deſcription ſhould be *added* to the name of the defendant, expreſſive of his eſtate, myſtery, degree, &c. is called the ſtatute of *Additions*. MALONE.

Kent is not only boiſterous in his manners, but abuſive in his language. His exceſſive ribaldry proceeds from an over ſolicitude to prevent being diſcovered: like St. Peter's ſwearing from a ſimilar motive. HENLEY.

of you:[8] Draw, you whorſon cullionly barber-monger,[9] draw. [*drawing his ſword.*

STEW. Away; I have nothing to do with thee.

[8] —— *I'll make a ſop o' the moonſhine of you:*] This is equivalent to our modern phraſe of making *the ſun ſhine through any one.* But, alluding to the natural philoſophy of that time, it is obſcure. The Peripatetics thought, though falſely, that the rays of the moon were cold and moiſt. The ſpeaker therefore ſays, he would make a ſop of his antagoniſt, which ſhould abſorb the humidity of the moon's rays, by letting them into his guts. For this reaſon Shakſpeare, in *Romeo and Juliet*, ſays:

" —— the moonſhine's *watry* beams."

And, in *The Midſummer Night's Dream:*

" Quench'd in the chaſte beams of the *watry* moon."

WARBURTON.

I much queſtion if our author had ſo deep a meaning as is here imputed to him by his more erudite commentator. STEEVENS.

I'll make a ſop o' the moonſhine *of you.*] Perhaps here an equivoque was intended. In *The Old Shepherd's Kalendar*, among the diſhes recommended for *Prymelyne*, " One is *egges* in *moneſhine.*"

FARMER.

Again, in ſome verſes within a letter of Howell's to Sir Thomas How:

" Could I thoſe whitely ſtars go nigh,
" Which make the milky way i' th' ſkie,
" I'd poach them, and as *moonſhine* dreſs,
" To make my Delia a curious meſs." STEEVENS.

I ſuppoſe he means, that after having beaten the Steward ſufficiently, and made his fleſh as ſoft as moiſtened bread, he will lay him flat on the ground, like a ſop in a pan, or a tankard. So, in *Troilus and Creſſida:*

" And make a *ſop* of all this ſolid globe." MALONE.

[9] —— *barber-monger,*] Of this word I do not clearly ſee the force. JOHNSON.

Barber-monger may mean, *dealer in the lower tradeſmen:* a ſtur upon the ſteward, as taking fees for a recommendation to the buſineſs of the family. FARMER.

A *barber-monger;* i. e. a ſop, who deals much with barbers, to adjuſt his hair and beard. M. MASON.

Barber-monger perhaps means one who conſorts much with barbers. MALONE.

KENT. Draw, you raſcal: you come with letters againſt the king; and take vanity the puppet's part,[2] againſt the royalty of her father: Draw, you rogue, or I'll ſo carbonado your ſhanks:—draw, you raſcal; come your ways.

STEW. Help, ho! murder! help!

KENT. Strike, you ſlave; ſtand, rogue, ſtand; you neat ſlave,[3] ſtrike. [*beating him.*

STEW. Help ho! murder! murder!

Enter EDMUND, CORNWALL, REGAN, GLOSTER, *and* Servants.

EDM. How now? What's the matter? Part.

KENT. With you, goodman boy, if you pleaſe; come, I'll fleſh you; come on, young maſter.

GLO. Weapons! arms! What's the matter here?

CORN. Keep peace, upon your lives;
He dies, that ſtrikes again:[4] What is the matter?

REG. The meſſengers from our ſiſter and the king.

[2] —— *vanity the puppet's part,*] Alluding to the myſteries or allegorical ſhows, in which vanity, iniquity, and other vices, were perſonified. JOHNSON.

So, in *Volpone, or the Fox:*

"Get you a cittern, Lady *Vanity*." STEEVENS.

The deſcription is applicable only to the old *moralities*, between which and the *myſteries* there was an eſſential difference. RITSON.

[3] —— *neat ſlave,*] You mere ſlave, you very ſlave. JOHNSON.

You neat ſlave, I believe, means no more than *you finical raſcal*, you who are an aſſemblage of *foppery and poverty*. Ben Jonſon uſes the ſame epithet in his *Poetaſter:*

"By the leave, my *neat* ſcoundrel." STEEVENS.

[4] *He dies, that ſtrikes again:*] So, in *Othello:*

"He that ſtirs next to carve for his own rage,
"*He dies* upon the motion." STEEVENS.

CORN. What is your difference? ſpeak.

STEW. I am ſcarce in breath, my lord.

KENT. No marvel, you have ſo beſtirr'd your valour. You cowardly raſcal, nature diſclaims in thee; [5] a tailor made thee.

CORN. Thou art a ſtrange fellow: a tailor make a man?

KENT. Ay, a tailor, ſir: a ſtone-cutter, or a painter, could not have made him ſo ill, though they had been but two hours at the trade.

CORN. Speak yet, how grew your quarrel?

STEW. This ancient ruffian, ſir, whoſe life I have ſpar'd,
At ſuit of his grey beard,—

KENT. Thou whorſon zed! thou unneceſſary letter! [6] — My lord, if you will give me leave, I

[5] —— *nature* diſclaims in *thee;*] So the quartos and the folio. The modern editors read, without authority:

—— nature diſclaims *her ſhare* in thee.

The old reading is the true one. So, in R. Brome's *Northern Laſs*, 1633:

"—— I will *diſclaim* in your favour hereafter."

Again, in *The Caſe is Alter'd*, by Ben Jonſon, 1609:

"Thus to *diſclaim in* all th' effects of pleaſure."

Again:

"No, I *diſclaim in* her, I ſpit at her."

Again, in Warner's *Albion's England*, 1602, B. III. chap. xvi:

"Not theſe, my lords, make me *diſclaim in* it which all purſue." STEEVENS.

[6] *Thou whorſon zed! thou unneceſſary letter!*] Zed is here probably uſed as a term of contempt, becauſe it is the laſt letter in the Engliſh alphabet, and as its place may be ſupplied by S, and the Roman alphabet has it not; neither is it read in any word originally Teutonic. In Barret's *Alvearie, or Quadruple Dictionary*, 1580, it is quite omitted, as the author affirms it to be rather a ſyllable than a letter. C (as Dr. Johnſon ſuppoſed) cannot be the unneceſſary letter, as there are many words in which its place will not be ſupplied by any other, as *charity, chaſtity*, &c. STEEVENS.

will tread this unbolted villain [7] into mortar,[8] and daub the wall of a jakes with him. — Spare my grey beard, you wagtail?

CORN. Peace, ſirrah!

You beaſtly knave, know you no reverence?

KENT. Yes, ſir; but anger has a privilege.[9]

CORN. Why art thou angry?

KENT. That ſuch a ſlave as this ſhould wear a ſword,

Who wears no honeſty. Such ſmiling rogues as theſe,[2]

Like rats, oft bite the holy cords in twain

Which are too intrinſe t'unlooſe:[3] ſmooth every paſſion[4]

This is taken from the grammarians of the time. Mulcaſter ſays, "Z is much harder amongſt us, and ſeldom ſeen:—S is become its *lieutenant general*. It is lightlie expreſſed in Engliſh, ſaving in foren enfranchiſements." FARMER.

[7] —— *this unbolted villain* ——] i. e. unrefined by education, the bran yet in him. Metaphor from the bakehouſe. WARBURTON.

[8] —— *into mortar,*] This expreſſion was much in uſe in our author's time. So, Maſſinger, in his *New Way to pay old Debts*, Act I. ſc. i:

"—— I will help your memory,
"And *tread thee into mortar.*" STEEVENS.

Unbolted mortar is mortar made of unſifted lime, and therefore to break the lumps it is neceſſary to tread it by men in wooden ſhoes. This *unbolted* villain is therefore this *coarſe* raſcal. TOLLET.

[9] *Yes, ſir; but anger has a privilege.*] So, in *King John*:
"Sir, ſir, impatience hath its privilege." STEEVENS.

[2] —— *Such ſmiling rogues* as theſe,] The words—*as theſe*, are, in my opinion, a manifeſt interpolation, and derange the metre without the leaſt improvement of the ſenſe. STEEVENS.

[3] *Like rats, oft bite the holy cords in twain*
Which are too intrinſe *t'unlooſe:*] By theſe *holy cords* the poet

That in the natures of their lords rebels;
Bring oil to fire, ſnow to their colder moods;

means the natural noion between parents, and children. The metaphor is taken from the *cords of the ſanctuary*; and the fomenters of family differences are compared to theſe ſacrilegious rats. The expreſſion is fine and noble. WARBURTON.

The quartos read—*to intrench*. The folio—*t'intrince*. *Intrinſe*, for ſo it ſhould be written, I ſuppoſe was uſed by Shakſpeare for *intrinſecate*, a word which, as Theobald has obſerved, he has uſed in *Antony and Cleopatra*:

" —— Come, mortal wretch,
" With thy ſharp teeth this knot *intrinſecate*
" Of life at once untie."

We have had already in this play *reverbs* for *reverberates*. Again, in *Hamlet*:

" Seaſon your admiration for a while
" With an *attent* ear."

The word *intrinſecate* was but newly introduced into our language, when this play was written. See the preface to Marſton's *Scourge of Villanie*, 1598: " I know he will vouchſafe it ſome of his new-minted epithets; as *real*, intrinſecate, *Delphicke*," &c.

I doubt whether Dr. Warburton has not, as uſual, ſeen more in this paſſage than the poet intended. In the quartos the word *holy* is not found, and I ſuſpect it to be an interpolation made in the folio edition. We might perhaps better read, with the elder copy,

Like rats, oft bite *thoſe* cords in twain, *which are*
Too, &c. MALONE.

[4] ——ſmooth *every paſſion* —] So the old copies; for which Mr. Pope and the ſubſequent editors ſubſtituted *ſooth*. The verb to *ſmooth* occurs frequently in our elder writers. So, in Greene's *Groatſworth of Witt* 1592:

" For ſince he learn'd to uſe the poet's pen,
" He learn'd likewiſe with *ſmoothing* words to feign."

Again, in *Titus Andronicus*:

" Yield to his humour, *ſmooth*, and ſpeak him fair."

Again, in our poet's *King Richard III*:

" Smile in men's faces, *ſmooth*, deceive, and cog."

MALONE.

Mr. Holt White has obſerved, in a note on *Pericles*, that in ſome counties they ſay—" *ſmooth* the cat," inſtead of " *ſtroke* the cat." Thus alſo Milton:

" —— *ſmoothing* the raven down
" Of darkneſs—" MALONE.

Renege, affirm, and turn their halcyon beaks
With every gale and vary of their maſters,[3]
As knowing nought,[4] like dogs, but following.—
A plague upon your epileptick viſage![5]
Smile you my ſpeeches, as I were a fool?
Gooſe, if I had you upon Sarum plain,
I'd drive ye cackling home to Camelot.[6]

CORN. What, art thou mad, old fellow?

[3] —— *and turn their* halcyoo beaks
With every gale and vary of their maſters,] The *halcyon* is the bird otherwiſe called the *king-fiſher*. The vulgar opinion was, that this bird, if hung up, would *vary* with the wind, and by that means ſhow from what point it blew. So, in Marlowe's *Jew of Malta*, 1633:

"But how now ſtands the wind?
"Into what corner peers my *halcyon's bill*?"

Again, in Storer's *Life and Death of Thomas Wolſey, Cardinall*, a poem, 1599:

"Or as a *halcyon* with her turning breſt,
"Demonſtrates wiod from wind, and eaſt from weſt."

Again, in *The tenth Booke of Notable Thinges*, by Thomas Lupton, 4to. bl. l: "A lytle byrde called the *Kinge Fyſher*, being hanged up in the ayre by the neck, his nebbe or byll will be alwayes dyrect or ſtrayght againſt ye winde." STEEVENS.

[4] As *knowing nought*,] *As* was ſupplied by Sir Thomas Haomer, for the ſake of connection as well as metre. STEEVENS.

[5] —— *epileptick viſage!*] The frighted countenance of a man ready to fall in a fit. JOHNSON.

[6] —— *Camelot.*] Was the place where the romances ſay king Arthur kept his court in the Weſt; ſo this alludes to ſome proverbial ſpeech in thoſe romances. WARBURTON.

So, in *The Birth of Merlin*, 1662:

"—— raiſe more powers
"To man with ſtrength the caſtle *Camelot*."

Again, in Drayton's *Polyolbion*, Song III:

"Like *Camelot*, what place was ever yet renowo'd?
"Where, as at Carliion, oft he kept the table round."

STEEVENS.

In Somerſetſhire, near Camelot, are many large moors, where are bred great quantities of geeſe, ſo that many other places are from hence ſupplied with quills and feathers. HANMER.

GLO. How fell you out? Say that.

KENT. No contraries hold more antipathy,
Than I and ſuch a knave.[7]

CORN. Why doſt thou call him knave? What's his offence?

KENT. His countenance likes me not.[8]

CORN. No more, perchance, does mine, or his, or hers.

KENT. Sir, 'tis my occupation to be plain;
I have ſeen better faces in my time,
Than ſtands on any ſhoulder that I ſee
Before me at this inſtant.

CORN. This is ſome fellow.
Who, having been prais'd for bluntneſs, doth affect
A ſaucy roughneſs; and conſtrains the garb,
Quite from his nature:[9] He cannot flatter, he!—
An honeſt mind and plain,—he muſt ſpeak truth:
An they will take it, ſo; if not, he's plain.
Theſe kind of knaves I know, which in this plainneſs
Harbour more craft, and more corrupter ends,

[7] *No contraries hold more antipathy,*
Than I and ſuch a knave.] Hence Mr. Pope's expreſſion:
"The ſtrong antipathy of good to bad." TOLLET.

[8] —— likes *me not.*] i. e. pleaſes me not. So, in *Every Man out of his Humour:*
"I did but caſt an amorous eye, e'en now,
"Upon a pair of gloves that ſomewhat *lik'd* me."
STEEVENS.

[9] —— *conſtrains the* garb,
Quite from his nature:] Forces his *outſide* or his *appearance* to ſomething totally *different from* his natural diſpoſition. JOHNSON.

Than twenty ſilly ducking obſervants[2]
That ſtretch their duties nicely.

KENT. Sir, in good ſooth, in ſincere verity,
Under the allowance of your grand aſpect,
Whoſe influence, like the wreath of radiant fire
On flickering Phœbus' front,[3]—

CORN. What mean'ſt by this?

KENT. To go out of my dialect, which you diſcommend ſo much. I know, ſir, I am no flatterer: he that beguiled you, in a plain accent, was a plain knave; which, for my part, I will not be, though I ſhould win your diſpleaſure to entreat me to it.[4]

[2] *Than twenty ſilly ducking obſervants,*] *Silly* means *ſimple*, or ruſtick. So, in *Cymbeline*, Act V. ſc. iii:

"There was a fourth man in a *ſilly* habit," meaning Poſthumus in the dreſs of a peaſant. *Nicely* is with *punctilious folly*. Nias. Fr. STEEVENS.

See Vol. XIX. p. 198, n. 8. *Nicely* is, I think, with the utmoſt exactneſs, with an attention to the moſt *minute trifle*. So, in *Romeo and Juliet*:

"The letter was not *nice*, but full of charge." MALONE.

[3] *On* flickering *Phœbus' front,*] Dr. Johnſon in his *Dictionary* ſays this word means to *flutter*. I meet with it in *The Hiſtory of Clyomon, Knight of the Golden Shield*, 1599:

"By living force of *flickering* fame your grace ſhall underſtand."

Again, in *The Pilgrim* of Beaumont and Fletcher:

"—— ſome caſtrel
"That hovers over her, and dares her daily;
"Some *flickring* ſlave."——

Stanyhurſt, in his tranſlation of the fourth book of Virgil's *Æneid*, 1582, deſcribes Iris,

"From the ſky down *flickering*," &c.

And again in the old play, entitled, *Fuimus Troes*, 1633:

"With gaudy pennons *flickering* in the air." STEEVENS.

Dr. Johnſon's interpretation is too vague for the purpoſe. To *flicker* is indeed to *flutter*; but in a particular manner, which may be better exemplified by the motion of a *flame*, than explained by any verbal deſcription. HENLEY.

[4] —— *though I ſhould win your diſpleaſure to entreat me to it.*]

CORN. What was the offence you gave him?
STEW. Never any:[5]
It pleas'd the king his maſter, very late,
To ſtrike at me, upon his miſconſtruction;
When he, conjunct,[6] and flattering his diſpleaſure,
Tripp'd me behind; being down, inſulted, rail'd,
And put upon him ſuch a deal of man,
That worthy'd him, got praiſes of the king
For him attempting who was ſelf-ſubdu'd;
And, in the fleſhment[7] of this dread exploit,
Drew on me here.[8]
KENT. None of theſe rogues, and cowards,
But Ajax is their fool.[9]

Though I ſhould win you, diſpleaſed as you now are, to like me ſo well as to intreat me to be a knave. JOHNSON.

[5] *Never any:*] Old copy:
I never gave him *any*.
The words here omitted, which are unneceſſary to ſenſe and injurious to metre, were properly extruded by Sir Thomas Hanmer, as a manifeſt interpolation. STEEVENS.

[6] — *conjunct,*] is the reading of the old quartos; *compact*, of the folio. STEEVENS.

[7] —— *fleſhment* ——] A young ſoldier is ſaid to fleſh his ſword, the firſt time he draws blood with it. *Fleſhment*, therefore, is here metaphorically applied to the firſt act of ſervice which Keot, in his new capacity, had performed for his maſter; and, at the ſame time, in a ſarcaſtick ſenſe, as though he had eſteemed it an heroick exploit to trip a man behind, that was actually falling. HENLEY.

[8] *Drew on me here.*] Old copy:
Drew on me here again,
But as Keot *had not drawn on him before*, and as the adverb—*again* corrupts the metre, I have ventured to leave it out. STEEVENS.

[9] *But Ajax is* their fool.] Meaning, as we ſhould now expreſs it. Ajax is a fool to them, there are none of theſe knaves and cowards, that if you believe themſelves, are not ſo brave, that Ajax is a fool compared to them: alluding to the ſteward's account of their quarrel, where he ſays of Keot, "This ancient ruffian, whoſe life I have ſpared in pity to his grey beard." When a man is compared to one who excels him very much in any art or quality—it is a vulgar expreſſion to ſay, "He is but *a fool to him*."

CORN. Fetch forth the ſtocks, ho!
You ſtubborn ancient knave,[8] you reverend braggart,
We'll teach you—

KENT. Sir, I am too old to learn:
Call not your ſtocks for me: I ſerve the king;
On whoſe employment I was ſent to you:
You ſhall do ſmall reſpect, ſhow too bold malice
Againſt the grace and perſon of my maſter,
Stocking his meſſenger.

CORN. Fetch forth the ſtocks:—
As I've life and honour, there ſhall he ſit till noon.

REG. Till noon! till night, my lord; and all night too.

KENT. Why, madam, if I were your father's dog,
You ſhould not uſe me ſo.

REG. Sir, being his knave, I will.

[*Stocks brought out.*[9]

So, in *the Wife for a Month*, Alphooſo ſays:

"The experienc'd drunkards, let me have them all,
"And let them drink their wiſh, I'll make them ideots."

M. MASON.

The foregoing explanation of this paſſage was ſuggeſted alſo by Mr. Malone, in his *Second Appendix* to the *Supp.* to *Shakſpeare*, 8vo. 1783, in oppoſition to an idea of mine, which I readily allow to have been erroneous. STEEVENS.

Our poet has elſewhere employed the ſame phraſeology. So, in *The Taming of the Shrew*:

"Tut, ſhe's a lamb, a dove, *a fool to him.*"

Again, in *King Henry VIII*:

"—— now this maſk
"Was cry'd incomparable, and the enſuing night
"Made it *a fool* and beggar."

The phraſe in this ſenſe is yet uſed in low language. MALONE.

[8] —— ancient *knave*,] Two of the quartos read—*miſcreant* knave, and one of them—*unreverent*, inſtead of *reverend*. STEEVENS.

[9] *Stocks* &c.] This is not the firſt time that ſtocks had been in-

CORN. This is a fellow of the ſelf-ſame colour[a]
Our ſiſter ſpeaks of:—Come, bring away the ſtocks.

GLO. Let me beſeech your grace not to do ſo:
*His fault[3] is much, and the good king his maſter
Will check him for't: your purpos'd low correction
Is ſuch, as baſeſt and contemned'ſt wretches,[4]
For pilferings and moſt common treſpaſſes,
Are puniſh'd with:* the king muſt take it ill,
That he's ſo ſlightly valued in his meſſenger,
Should have him thus reſtrain'd.

CORN. I'll anſwer that.

REG. My ſiſter may receive it much more worſe,
To have her gentleman abus'd, aſſaulted,
For following her affairs.[5]—Put in his legs.—
[KENT *is put in the ſtocks.*[6]
Come, my good lord; away.
[*Exeunt* REG. *and* CORN.

troduced on the ſtage. In *Nick-ſcorner*, which was printed early in the reign of *King Henry VIII. Pity* is put into them, and left there till he is freed by *Perſeverance* and *Contemplacyon*.
STEEVENS.

[a] —— *colour* —] The quartos read, *nature*. STEEVENS.

[3] *His fault*——] All between the aſteriſks is omitted in the folio. STEEVENS.

[4] ——— *and* contemned'ſt *wretches*,] The quartos read—and *temneſt* wretches. This conjectural emendation was ſuggeſted by Mr. Steevens. MALONE.

I found this correction already made in an ancient hand in the margin of one of the quarto copies. STEEVENS.

[5] *For following her affairs*. &c.] This line is not in the folio. MALONE.

[6] I know not whether this circumſtance of putting Kent in the *ſtocks* be not ridiculed in the puniſhment of Numps, in Ben Jonſon's *Bartholomew-Fair*.

It ſhould be remembered, that formerly in great houſes, as ſtill in ſome colleges, there were moveable *ſtocks* for the correction of the ſervants. FARMER.

GLO. I am ſorry for thee, friend; 'tis the duke's pleaſure,
Whoſe diſpoſition, all the world well knows,
Will not be rubb'd, nor ſtopp'd:[7] I'll entreat for thee.

KENT. Pray, do not, ſir: I have watch'd, and travell'd hard;
Some time I ſhall ſleep out, the reſt I'll whiſtle.
A good man's fortune may grow out at heels:
Give you good morrow!

GLO. The duke's to blame in this; 'twill be ill taken. [*Exit.*

KENT. Good king, that muſt approve the common ſaw![8]

[7] *Will not be rubb'd, nor ſtopp'd:*] Metaphor from bowling. WARBURTON.

[8] *Good king, that muſt approve the common* ſaw! &c.] That art now to exemplify the common proverb, *That out of*, &c. That changeſt better for worſe. Hanmer obſerves, that it is a proverbial ſaying, applied to thoſe who are turned out of houſe and home to the open weather. It was perhaps firſt uſed of men diſmiſſed from an hoſpital, or houſe of charity, ſuch as was erected formerly in many places for travellers. Thoſe houſes had names properly enough alluded to by *heavens benediction*. JOHNSON.

The *ſaw* alluded to, is in Heywood's *Dialogues on Proverbs*, Book II. chap. v:

"In your ruoniog from him to me, *ye runne*
"*Out of God's bleſſing into the warme ſunne.*"

TYRWHITT.

Kent was not thinking of the kiog's being *turned out of houſe and home to the open weather*, a miſery which he has not yet experienced, but of his heiog likely to receive a worſe reception from Regan than that which he had already experienced from his elder daughter Goneril. Hanmer therefore certainly miſunderſtood the paſſage.

A quotation from Holiniſhed's *Chronicle*, may prove the beſt comment on it. "This Auguſtine after his arrival converted the Saxons indeed from Paganiſme, but, as the proverb ſayth, bringing them *out of Goddes bleſſing into the warme ſunne*, he alſo imbued them with no leſſe hurtful ſuperſtition than they did know before."

Thou out of heaven's benediction com'ſt
To the warm ſun!
Approach, thou beacon to this under globe,
That by thy comfortable beams I may
Peruſe this letter!—Nothing almoſt ſees miracles,[9]
But miſery;—I know, 'tis from Cordelia;[a]
Who hath moſt fortunately been inform'd
Of my obſcured courſe; and ſhall find time
From this enormous ſtate,—ſeeking to give
Loſſes their remedies:[3]—All weary and o'er-watch'd,

See alſo Howell's Collection of Engliſh proverbs in his Dictionary, 1660: "He goes out of God's bleſſing to the warm ſun, viz. *from good to worſe.*" MALONE.

[9] ——*Nothing almoſt ſees miracles,*] Thus the folio. The quartos read—Nothing almoſt ſees *my wrack.* STEEVENS.

[a] ——*I know, 'tis from Cordelia;* &c.] This paſſage, which ſome of the editors have degraded as ſpurious, to the margin, and others have ſilently altered, I have faithfully printed according to the quarto, from which the folio differs only in punctuation. The paſſage is very obſcure, if not corrupt. Perhaps it may be read thus:

——Cordelia——has been——informed
Of my obſcured courſe, and ſhall find time
From this enormous ſtate-ſeeking, to give
Loſſes their remedies,——

Cordelia is informed of our affairs, and when the *enormous* care of *ſeeking her fortune* will allow her time, ſhe will employ it in remedying loſſes. This is harſh; perhaps ſomething better may be found. I have at leaſt ſupplied the genuine reading of the old copies. *Enormous* is unwonted, out of rule, out of the ordinary courſe of things. JOHNSON.

So Holinſhed, p. 647, "The maior perceiving this *enormous* doing," &c. STEEVENS.

[3] ——*and ſhall find time*
From this enormous ſtate,——ſeeking to give
Loſſes their remedies:] I confeſs I do not underſtand this paſſage, unleſs it may be conſidered as *divided parts of Cordelia's letter*, which he is reading to himſelf by moonlight: it certainly conveys the ſenſe of what ſhe would have ſaid. In reading a letter, it is

Take vantage, heavy eyes, not to behold
This ſhameful lodging.

natural enough to dwell on thoſe circumſtances in it that promiſe the change in our affairs which we moſt wiſh for; and Kent having read Cordelia's aſſurances that ſhe will find a time to free the injured from the *enormous* miſrule of Regan, is willing to go to ſleep with that pleaſing reflection uppermoſt in his mind. But this is mere conjecture. STEEVENS.

Dr. Johnſon's explanation of this paſſage cannot be right; for although in the old ballad from whence this play is ſuppoſed to be taken, Cordelia is forced to ſeek her fortune, in the play itſelf ſhe is queen of France, and has no fortune to ſeek: but it is more difficult to diſcover the real meaning of this ſpeech, than to refute his conjecture. It ſeems to me, that the verb, *ſhall find*, is not governed by the word Cordelia, but by the pronoun *I*, in the beginning of the ſentence; and that the words *from this enormous ſtate*, do not refer to Cordelia, but to Kent himſelf, dreſſed like a clown, and condemned to the ſtocks,—an enormous ſtate indeed for a man of his high rank.

The difficulty of this paſſage has ariſen from a miſtake in all the former editors, who have printed theſe three lines, as if they were a quotation from Cordelia's letter, whereas they are in fact the words of Kent himſelf; let the reader conſider them in that light, as part of Kent's own ſpeech, the obſcurity is at an end, and the meaning is clearly this:—"I know that the letter is from Cordelia, (who hath been informed of my obſcured courſe) and ſhall gain time, by this ſtrange diſguiſe and ſituation, which I ſhall employ in ſeeking to remedy our preſent loſſes." M. MASON.

Notwithſtanding the ingenuity and confidence of Mr. M. Maſon, (who has not however done juſtice to his own idea) I cannot but concur with Mr. Steevens, in aſcribing theſe broken expreſſions to the letter of Cordelia.—For, if the words were Kent's, there will be no intimation from the letter that can give the leaſt inſight to Cordelia's deſign; and the only apparent purport of it will be, to tell Kent that ſhe knew his ſituation. But excluſive of this conſideration, what hopes could Kent entertain, in a condition ſo deplorable as his—unleſs Cordelia ſhould take an opportunity, from the anarchy of the kingdom, and the broils ſubſiſting between Albany and Cornwall—of *finding a time, to give loſſes their remedies?*—Curan had before mentioned to Edmund, the rumour of *wars toward*, between theſe dukes. This report had reached Cordelia, who, having alſo diſcovered the ſituation and fidelity of Kent, writes to inform him, that ſhe ſhould avail herſelf of the

Fortune, good night; ſmile once more; turn thy wheel! [*He ſleeps.*

firſt opportunity which the enormities of the times might offer, of reſtoring him to her father's favour, and her father to his kingdom. [See Act III. ſc. i. Act IV. ſc. iii.] HENLEY.

In the old copies theſe words are printed in the ſame character as the reſt of the ſpeech. I have adhered to them, not conceiving that they form any part of Cordelia's letter, or that any part of it is or can be read by Kent. He wiſhes for the riſing of the ſun, that he *may* read it. I ſuſpect that two half lines have been loſt between the words *ſtate* and *ſeeking*. This *enormous ſtate* means, I think, the confuſion ſubſiſting in the ſtate, in conſequence of the diſcord which had ariſen between the dukes of Albany and Cornwall; of which Kent hopes Cordelia will avail herſelf. He ſays in a ſubſequent ſcene,

"——There is diviſion,
"Although as yet the face of it be cover'd
"With mutual cunning, 'twixt Albany and Corowall."

In the modern editions, after the words *under globe*, the following direction has been inſerted: "*Looking up to the moon.*" Kent is ſurely here addreſſing, not the moon, but the ſun, which he has mentioned in the preceding line, and for whoſe riſing he is impatient, that he may read Cordelia's letter. He has juſt before ſaid to Gloſter, "Give you *good morrow!*" The *comfortable* beams of the moon no poet, I believe, has mentioned. Thoſe of the ſun are again mentioned by Shakſpeare in *Timon of Athens*:

"Thou *ſun*, that *comfort'ſt*, burn!" MALONE.

My reaſon for concurring with former editors in a ſuppoſition that the *moon*, not the *ſun*, was meant by the *beacon*, aroſe from a conſideration that the term, *beacon*, was more applicable to the *moon*, being, like that planet, only deſigned for night-ſervice.

As to the epithet—*comfortable*, it ſuits with either luminary; for he who is compelled to travel, or ſit abroad, in the night, muſt ſurely have derived *comfort* from the luſtre of the *moon*.

The mention of the *ſun* in the preceding proverbial ſentence is quite accidental, and therefore ought not, in my opinion, to have weight on the preſent occaſion.—By what is here urged, however, I do not mean to inſinuate that Mr. Malone's opinion is indefenſible. STEEVENS.

SCENE III.

A Part of the Heath.

Enter EDGAR.

EDG. I heard myſelf proclaim'd;
And, by the happy hollow of a tree,
Eſcap'd the hunt. No port is free; no place,
That guard, and moſt unuſual vigilance,
Does not attend my taking. While I may ſcape,
I will preſerve myſelf: and am bethought
To take the baſeſt and moſt pooreſt ſhape,
That ever penury, in contempt of man,
Brought near to beaſt: my face I'll grime with filth:
Blanket my loins; elf all my hair in knots;[4]
And with preſented nakedneſs out-face
The winds, and perſecutions of the ſky.
The country gives me proof and precedent
Of Bedlam beggars,[5] who, with roaring voices,

[4] —— *elf all my hair in knots;*] Hair thus knotted, was vulgarly ſuppoſed to be the work of *elves* and fairies in the night. So, in *Romeo and Juliet*:

"—— plats the manes of horſes in the night,
"And bakes the *elf-locks* in foul ſluttiſh hairs,
"Which, once untangled, much misfortune bodes."

STEEVENS.

[5] *Of Bedlam beggars,*] In *The Bell-man of London*, by Decker, 5th edit. 1640, is the following account of one of theſe characters, under the title of an *Abraham-Man*. "—— he ſweares he hath been in Bedlam, and will talke frantickely of purpoſe: you ſee *pinnes* ſtuck in ſundry places of his naked fleſh, eſpecially in his *armes*, which paine he gladly puts himſelfe to, only to make you believe he is out of his wits. He calles himſelfe by the name of

Strike in their numb'd and mortified bare arms
Pins, wooden pricks,[6] nails, ſprigs of roſemary;
And with this horrible object, from low farms,[7]
Poor pelting villages,[8] ſheep-cotes, and mills,

Poore Tom, and comming near any body cries out, *Poor Tom is a-cold*. Of theſe *Abraham-men*, ſome be exceeding merry, and dne nothing but ſing ſnogs faſhioned out of their owne braines: ſome will danee, others will doe nothing but either laugh or weepe: others are dogged, and ſo fullen both in loke and ſpeeeh, that ſpying but a ſmall company in a houſe, they boldly and bluntly enter, *compelling* the ſervaots through feare to give them what they demand."

Again, in *O per ſe O*, &c. *Being an Additioa* &c. *to the Bellman's Second Night-walke* &c. 1612.

"Crackers tyed to a dogges tayle make not the poore curre runne faſter, than theſe *Abram* ninnies doe the ſilly *villages* of the country, ſo that when they eome to any doore a begging, nothing is denied them."

To *ſham Abraham*, a eant term, ſtill in uſe among ſailors and the vulgar, may have this origin. STEEVENS.

[6] —— *wooden pricks*,] i. e. ſkewers. So, in *The Wyll of the Deuill*, bl. l. no date. "I give to the butchers, &c. *pricks* inough to ſet up their thin meate, that it may appeare thicke and well fedde." STEEVENS.

Steevens is right: the *euonymus*, of which the beſt ſkewers are made, is called *prick*-wood. M. MASON.

[7] ——— *low* farms,] The quartos read, low *ſervice*.
STEEVENS.

[8] *Poor* pelting *villages*,] *Pelting* is uſed by Shakſpeare in the ſenſe of beggarly: I ſuppoſe from *pelt* a ſkin. The poor being generally cloathed in leather. WARBURTON.

Pelting is, I believe, only an accidental depravatioo of *petty*. Shakſpeare uſes it in *The Midſummer-Night's Dream* of *ſmall brooks*. JOHNSON.

Beaumont and Fletcher often uſe the word in the ſame ſenſe as Shakſpeare. So, in *King and no King*, Act IV:

"This *pelting*, prating peace is good for nothing."

Spaniſh Curate, Act II. ſc. ult. —— "To learn the *pelting* law." Shakſpeare's *Midſummer Night's Dream*, — "every *pelting* river." *Meaſure for Meaſure*, Act II. ſc. vii:

"And every *pelting* petty officer."

Sometime with lunatick bans,[8] ſometime with prayers,
Enforce their charity.—Poor Turlygood! poor Tom![9]
That's ſomething yet;—Edgar I nothing am.[10]
[*Exit.*

Agaio, io *Troilus and Creſſida*, Hector ſays to Achilles:

"We have had *pelting* wars ſince you refus'd
"The Grecian cauſe."

From the firſt of the two laſt inſtances it appears not to be a corruption *of pelty*, which is uſed the next word to it, but ſeems to be the ſame as *paltry:* and if it comes from *pelt* a ſkin, as Dr. Warburton ſays, the poets have furniſhed *villages*, *peace*, *law*, *rivers*, *officers of juſtice* and *wars*, all out of one wardrobe.

STEEVENS.

See Vol. VII. p. 42, n. 9. MALONE.

[8] —— *lunatick* bans,] To *ban*, is to curſe.

So, in *Mother Bombie*, 1594, a comedy by Lyly:

"Well, be as he may, is no *banning*."

Again, in *Arden of Feverſham*, 1592:

"Nay, if thoſe *ban*, let me breathe curſes forth."

STEEVENS.

[9] —— *poor* Turlygood! *poor Tom!*] We ſhould read *Turlupin*. In the fourteenth century there was a new ſpecies of gipſies, called *Turlupins*, *a fraternity of naked beggars*, which ran up and down Europe. However, the church of Rome hath dignified them with the name of *hereticks*, and actually burned ſome of them at Paris. But what ſort of religioniſts they were, appears from Genebrard's account of them. "Turlupini Cynicorum ſectam ſuſcitantes, de nuditate pudendorum, & publica coitu." Plainly, nothing but a band of *Tom-o'-Bedlams*. WARBURTON.

Hanmer reads—*poor* Turluru. It is probable the word *Turlygood* was the common corrupt pronunciation. JOHNSON.

[10] —— *Edgar I nothing am.*] As Edgar I am outlawed, dead in law; I have no longer any political exiſtence. JOHNSON.

The critick's idea is both too complex and too poetile for one in Edgar's ſituation. He is purſued, it ſeems, and proclaimed, i. e. a reward has been offered for taking or killing him. In aſſuming this character, ſays he, I may preſerve myſelf; as Edgar I am inevitably gone. RITSON.

Perhaps the meaning is, As poor Tom, I may exiſt: appearing as Edgar, I am loſt. MALONE.

SCENE IV.

Before Gloſter's *Caſtle.*[4]

Enter LEAR, Fool, *and* Gentleman.

LEAR. 'Tis ſtrange, that they ſhould ſo depart from home,
And not ſend back my meſſenger.
GENT. As I learn'd,
The night before there was no purpoſe in them
Of this remove.
KENT. Hail to thee, noble maſter!

[4] *Before Gloſter's caſtle.*] It is not very clearly diſcovered why Lear comes hither. In the foregoing part he ſent a letter to Gloſter; but no hint is given of its contents. He ſeems to have gone to viſit Gloſter while Cornwall and Regan might prepare to entertain him. JOHNSON.

It is plain, I think, that Lear comes to the earl of Glocester's in conſequence of his having been at the duke of Cornwall's, and having heard there, that his ſon and daughter were gone to the earl of Glocester's. His firſt words ſhow this: "*'Tis ſtrange that* they (Cornwall and Regan) *ſhould ſo depart from home, and not ſend back my* meſſenger (Kent)." It is clear alſo from Kent's ſpeech in this ſcene, that he went directly from Lear to the duke of Cornwall's, and delivered his letters, but, inſtead of being ſent back with any anſwer, was ordered to follow the duke and ducheſs to the earl of Glocester's. But what then is the meaning of Lear's order to Kent in the preceding act, ſcene v. *Go you before* to Glocester *with theſe letters.* —— The obvious meaning, and what will agree beſt with the courſe of the ſubſequent events, is, that the duke of Cornwall and his wife were then reſiding at Glocester. Why Shakſpeare ſhould chooſe to ſuppoſe them at Glocester, rather than at any other city, is a different queſtion. Perhaps he might think, that Glocester implied ſuch a neighbourhood to the earl of Glocester's caſtle, as his ſtory required. TYRWHITT.

See p. 337, n. 6. MALONE.

LEAR. How!
Mak'ſt thou this ſhame thy paſtime?

KENT. No, my lord.[5]

FOOL. Ha, ha; look! he wears cruel garters![6] Horſes are tied by the heads; dogs, and bears, by the neck; monkies by the loins, and men by the legs: when a man is over-luſty[7] at legs, then he wears wooden nether-ſtocks.[8]

[5] *No, my lord.*] Omitted in the quartos. STEEVENS.

[6] —— *he wears* cruel *garters!*] I believe a quibble was here intended. *Crewel* ſignifies *worſted*, of which ſtockings, garters, night-caps, &c. are made; and it is uſed in that ſenſe in Beaumont and Fletcher's *Scornful Lady*, Act II:

"For who that had but half his wits about him
"Would commit the counſel of a ſerious ſin
"To ſuch a *crewel* night-cap."——

So again in the comedy of *The Two Angry Women of Abington*, printed 1599:

"—— I'll warrant you, he'll have
"His *cruell garters* croſs about the knee."

So, in *The Bird in a cage*, 1633:

"I ſpeak the prologue to our ſilk and *cruel*
"Gentlemen in the hangings."

Again, in *Woman's a Weathercock*, 1612:

"Wearing of *ſilk*, why art thou ſtill ſo *cruel*." STEEVENS.

[7] —— *over-luſty* ——] *Over-luſty* in this place has a double ſignification. *Luſtineſs* anciently meant *lasciviouſneſs*.

So, in Decker's *If this be not a good play the Devil is in it*, 1612:

"—— upon pain of being plagued for their *luſtyneſs*."

Again, in *Claudius Tiberius Nero*, 1607:

"—— ſhe'll ſnarl and bite,
"And take up Nero for his *luſtineſs*."

Again, in Sir Thomas North's tranſlation of *Plutarch*:

"Caſſius' ſoldiers did ſhewe themſelves verie ſtubborne and *luſtie* in the campe," &c. STEEVENS.

[8] —— *then he wears wooden* nether-ſtocks.] *Nether-ſtocks* is the old word for *ſtockings*. *Breeches* were at that time called "men's *overſtockes*," as I learn from Barret's *Alvearie, or Quadruple Dictionary*, 1580.

It appears from the following paſſage in the ſecond part of *The Map of Mock Beggar Hall*, &c. an ancient ballad, that the ſtockings were formerly ſewed to the breeches:

LEAS. What's he, that hath ſo much thy place miſtook
To ſet thee here?

KENT. It is both he and ſhe,
Your ſon and daughter.

LEAR. No.

KENT. Yes.

LEAR. No, I ſay.

KENT. I ſay, yea.

LEAR.[9] No, no; they would not.

KENT. Yes, they have.

LEAR. By Jupiter, I ſwear no.

KENT. By Juno, I ſwear, ay.[8]

LEAR. They durſt not do't;
They could not, would not do't; 'tis worſe than murder,
To do upon reſpect ſuch violent outrage:[3]

" Their fathers went in homely frees,
" And good plain broad-cloth breeches;
" Their ſtocklogs with the ſame agrees,
" Sew'd on with good ſtroog ſtitches."

Stubbs, in his *Anatomie of Abuſes*, has a whole chapter on *The Diverſitie of* Nether-Stockes *worne in England*, 1595. Heywood among his *Epigrams*, 1562, has the following:

" Thy *upper-ſtocks*, be they ſtoft with ſilke or ſtocks,
" Never become thee like *a nether paire of ſtocks*."

STEEVENS.

[9] *Lear.*] This and the next ſpeech are omitted in the folio.—I have left the reſt as I found them, without any attempt at metrical diviſion; being well convinced that, as they are collected from diſcordant copies, they were not all deſigned to be preſerved, and therefore cannot, in our uſual method, be arranged.

STEEVENS.

[8] *By Juno, I ſwear, ay.*] Omitted in the quartos. STEEVENS.

[3] *To do upon reſpect ſuch violent outrage:*] To violate the publick and venerable character of a meſſenger from the king. JOHNSON.

Reſolve me, with all modeſt haſte, which way
Thou might'ſt deſerve, or they impoſe, this uſage,
Coming from us.

KENT. My lord, when at their home
I did commend your highneſs' letters to them,
Ere I was riſen from the place that ſhow'd
My duty kneeling, came there a reeking poſt,
Stew'd in his haſte, half breathleſs, panting forth
From Goneril his miſtreſs, ſalutations;
Deliver'd letters, ſpite of intermiſſion,[4]
Which preſently they read: on whoſe contents,
They ſummon'd up their meiny,[5] ſtraight took horſe;

To do an outrage upon *reſpect*, does not, I believe, *primarily* mean, to behave outrageouſly to *perſons* of a reſpectable character, (though that in ſubſtance is the ſenſe of the words,) but rather, to be *groſsly deficient in reſpect* to thoſe who are entitled to it, conſideriog *reſpect* as perſonified. So before in this ſceoe:

"You ſhall do ſmall *reſpect*, ſhow too bold malice
"Againſt the grace aod perſoo of my maſter,
"Stocking his meſſengers." MALONE.

[4] *Deliver'd letters, ſpite of* intermiſſioo.] *Intermiſſion*, for another meſſage, which they had theo before them, to conſider of; called *intermiſſioa*, becauſe it came between their leiſure and the ſteward's meſſage. WARBURTON.

Spite of intermiſſion is *without pauſe, without ſuffering time to intervene.* So, io *Macbeth:*

"—— gentle heaven,
"Cut ſhort all *intermiſſioa*," &c. STEEVENS.

Spite of intermiſſion, perhaps meaos io ſpite of, or without regarding, that meſſage which *intervened*, aod which was eotitled to precedeot attentioo.

Spite of intermiſſion, however, may meao, io ſpite of being obliged to pauſe aod take breath, after haviog *panted forth* the ſalutation from his miſtreſs. Io Cawdrey's *Alphabetical Table of hard words*, 1604, *intermiſſion* is defioed, "*foreſtowing, a pawſing or breaking off.*" MALONE.

[5] *They ſummoa'd up their* meiny,] *Meiny*, i. e. people. POPE.
Meſne, a houſe. *Meſnie*, a family, Fr.
So, in *Monſieur D'Olive*, 1606.

Commanded me to follow, and attend
The leiſure of their anſwer; gave me cold looks:
And meeting here the other meſſenger,
Whoſe welcome, I perceiv'd, had poiſon'd mine,
(Being the very fellow that of late
Diſplay'd ſo ſaucily againſt your highneſs,)
Having more man than wit about me, drew;[6]
He rais'd the houſe with loud and coward cries:
Your ſon and daughter found this treſpaſs worth
The ſhame which here it ſuffers.

" —— if ſhe, or her ſad *meiny*,
" Be towards ſleep, I'll wake them."

Again, in the bl. l. Romance of *Syr Eglemoure of Artoys*, no date:

" Of the emperoure took he leave ywys,
" And of all the *meiny* thet wes there."

Again:

" Here cometh the kiog of Iſreel,
" With a feyre *meinye*." STEEVENS.

Though the word *meiny* be now obſolete, the word *menial*, which is derived from it, is ſtill in uſe. Oo *whoſe* contents, meaos the contents of which. M. MASON.

Menial is by ſome derived from ſervents being *intra mœnia* or domeſticks. Ao etymology favoored by the Romao termination of the word. *Meny*, io Kent's feoſe, for *train* or *retinue* was uſed ſo late as Dryden's time:

" The *meny* rend the ſkies with loud eppleuſe."

Ode on Alexander's Feaſt.

HOLT WHITE.

[6] *Having more man than wit about me*, drew;] The perſonal pronoun which is found in a preceding line, is underſtood before the word *having*. The ſame licenſe is takeo by our poet in other places. See Act IV. ſc. ii. "— and amongſt them *fell'd* him dead;" where *they* is underſtood. So, in Vol. XVI. p. 40:

" —— which if granted,
" As he made ſemblance of his duty, *would*
" Have put his knife into him."

where *he* is underſtood before *would*. See alſo *Hamlet*, Act II. ſc. ii. " — whereet griev'd,—*ſends* out arreſts."—The modern editors, following Sir Thomas Hanmer, read—*I* drew. MALONE.

FOOL. Winter's not gone yet,[7] if the wild geese
fly that way.
Fathers, that wear rags,
Do make their children blind;
But fathers, that bear bags,
Shall see their children kind.
Fortune that arrant whore,
Ne'er turns the key to the poor.—
But, for all this, thou shalt have as many dolours[8]
for thy daughters,[9] as thou can'st tell in a year.

LEAR. O, how this mother[10] swells up toward
my heart!

[7] *Winter's not gone yet*, &c.] If this be their behaviour, the king's troubles are not yet at an end. JOHNSON.

This speech is omitted in the quartos. STEEVENS.

[8] —— *dolours* —] Quibble intended between *dolours* and *dollars*. HANMER.

The same quibble had occurred in *The Tempest*, and in *Measure for Measure*. STEEVENS.

[9] —— for *thy daughters*,] i. e. on account of thy daughters' ingratitude. In the first part of the sentence *dolours* is understood in its true sense; in the latter part it is taken for *dollars*. The modern editors have adopted an alteration made by Mr. Theobald, —*from* instead of *for*; and following the second folio, read—thy *dear* daughters. MALONE.

[10] *O, how this mother &c.*] *Lear* here affects to pass off the swelling of his heart ready to burst with grief and indignation, for the disease called the *Mother*, or *Hysterica Passio*, which, in our author's time, was not thought peculiar to women only. In Harsnet's *Declaration of Popish Impostures*, Richard Mainy, Gent. one of the pretended demoniacs, deposes, p. 263, that the first night that he came to Denham, the seat of Mr Peckham, where these impostures were managed, he was somewhat evill at ease, and he grew worse and worse with an old disease that he had, and which the priests persuaded him was from the possession of the devil, viz. "The disease, I spake of was a spice of the *Mother*, wherewith I had bene troubled . . . before my going into Fraunce: whether I doe rightly term it the *Mother* or no, I knowe not . . .

Hyſterica paſſio! down, thou climbing ſorrow,
Thy element's below! — Where is this daughter?

KENT. With the earl, ſir, here within.

LEAR. Follow me not;
Stay here. [*Exit.*

GENT. Made you no more offence than what you ſpeak of?

KENT. None.
How chance the king comes with ſo ſmall a train?

FOOL. An thou hadſt been ſet i' the ſtocks for that queſtion, thou hadſt well deſerved it.

KENT Why, fool?

FOOL. We'll ſet thee to ſchool to an ant,[3] to

When I was ſicke of this diſeaſe in Fraunce, a Scottiſh doctor of phyſick then in Paris, called it, as I remember, *Vertiginem Capitis.* It riſeth . . . . of a winde in the bottome of the belly, and proceeding with a great ſwelling, cauſeth a very painful collicke in the ſtomack, and an extraordinary giddines in the head."

It is at leaſt very probable, that Shakſpeare would not have thought of making Lear affect to have the *Hiſterick Paſſion*, or *Mother*, if this paſſage in Harſnet's pamphlet had not ſuggeſted it to him, when he was ſelecting the other particulars from it, in order to furniſh out his character of Tom of Bedlam, to whom this demoniacal gibberiſh is admirably adapted. PERCY.

In p. 25 of the above pamphlet it is ſaid "Mas Maynie had a ſpice of the *Hyſterica paſſio*, as ſeems, from his youth, he himſelfe termes it the *Mother*." RITSON.

[3] *We'll ſet thee to ſchool to an ant*, &c.] "Go to the ant, thou ſluggard, (ſays Solomon,) learn her ways, and be wiſe; which having no guide, over-ſeer, or ruler, provideth har meat in the *ſummer*, and gathereth her food in the harveſt."

By this alluſion more is meant than is expreſſed. If, ſays the Fool, you had been ſchool'd by the ant, you would have known that the king's train, like that ſagacious animal, prefer the ſummer of proſperity to the colder ſeaſon of adverſity, from which no profit can be derived; and deſert him, whoſe "mellow hangings" have been ſhaken down, and who by "one winter's bruſh" has been left "open and bare for every ſtorm that blows."

MALONE.

teach thee there's no labouring in the winter. All that follow their noſes are led by their eyes, but blind men; and there's not a noſe among twenty, but can ſmell him that's ſtinking.[4] Let go thy hold, when a great wheel runs down a hill, leſt it break thy neck with following it; but the great one that goes up the hill, let him draw thee after. When a wiſe man gives thee[5] better counſel, give

[4] *All that follow their noſes are led by their eyes, but blind men; and there's not a noſe among* twenty, *but can ſmell him that's* ſtinking.] The word *twenty* refers to the *noſes* of the *blind men*, and not to the men in general. STEEVENS.

Mr. M. Maſon ſuppoſes we ſhould read *ſtinking*. What the Fool, ſays he, wants to deſcribe is, the ſagacity of mankind, in finding out the man whoſe fortunes are declining. REED.

Stinking is the true reading. See a paſſage from *All's well that ends well* which I had quoted, before I was aware that it had likewiſe been ſelected by Mr. Malone, for the ſame purpoſe of illuſtration, in the following note. Mr. Mr. Maſon's conjecture, however, may be countenanced by a paſſage in *Antony and Cleopatra*:

" Our fortune on the ſea is out of breath,
" And *ſinks* moſt lamentably." STEEVENS.

Mankind, ſays the Fool, may be divided into thoſe who can ſee and thoſe who are blind. All men, but blind men, though they follow their noſes, are led by their eyes; and this claſs of mankind, *ſeeing* the king ruined, have all deſerted him: with reſpect to the other claſs, the blind, who have nothing but their noſes to guide them, they alſo fly equally from a king whoſe fortunes are declining; for of the noſes of twenty blind men there is not one but can ſmell him, who "*being muddy'd in fortune's mood, ſmells ſomewhat, ſtrongly of her diſpleaſure.*" You need not therefore be ſurpriſed at Lear's coming with ſo ſmall a train.

The quartos read — among *a hund-red*. MALONE.

[5] —— *When a wiſe man gives thee* &c.] One cannot too much commend the caution which our moral poet uſes, on all occaſions, to prevent his ſentiment from being perverſely taken. So here, having given an ironical precept in commendation of perfidy and baſe deſertion of the unfortunate, for fear it ſhould be underſtood ſeriouſly, though delivered by his buffoon or jeſter, he has the precaution to add this beautiful corrective, full of fine ſenſe, — "I would have none but knaves follow it, ſince a fool gives it."
WARBURTON.

me mine again: I would have none but knaves follow it, ſince a fool gives it.

That, ſir, which ſerves and ſeeks for gain,
And follows but for form,
Will pack, when it begins to rain,
And leave thee in the ſtorm.
But I will tarry; the fool will ſtay,
And let[6] the wiſe man fly:
The knave turns fool, that runs away;
The fool no knave, perdy.

KENT. Where learn'd you this, fool?
FOOL. Not i' the ſtocks, fool.

Re-enter LEAR, *with* GLOSTER.

LEAR. Deny to ſpeak with me? They are ſick? they are weary?
They have travell'd hard to-night? Mere fetches;[7]
The images of revolt and flying off!
Fetch me a better anſwer.
GLO. My dear lord,
You know the fiery quality of the duke;

[6] *But I will tarry; the fool will ſtay,*
And let &c.] I think this paſſage erroneous, though both the copies concur. The ſenſe will be mended if we read:
But I will tarry; the fool will ſtay,
And let the wiſe man fly;
The fool turns knave, that runs away;
The knave no fool, ——
That I ſtay with the king is a proof that I am a fool; the wiſe men are deſerting him. There is knavery in this deſertion, but there is no folly. JOHNSON.

[7] *Mere fetches;*] Though this line is now defective, perhaps it originally ſtood thus:
Mere fetches all; —. STEEVENS.

How unremoveable and fix'd he is
In his own courſe.

LEAR. Vengeance! plague! death! confuſion!—
Fiery? what quality? Why, Gloſter, Gloſter,
I'd ſpeak with the duke of Cornwall, and his wife.

GLO. Well, my good lord,[6] I have inform'd them ſo.

LEAR. Inform'd them! Doſt thou underſtand me, man?

GLO. Ay, my good lord.

LEAR. The king would ſpeak with Cornwall; the dear father
Would with his daughter ſpeak, commands her ſervice:
Are they inform'd of this?[7] —— My breath and blood! —
Fiery? the fiery duke?—Tell the hot duke, that[8] —
No, but not yet: — may be, he is not well:
Infirmity doth ſtill neglect all office,
Whereto our health is bound; we are not ourſelves,
When nature, being oppreſs'd, commands the mind
To ſuffer with the body: I'll forbear;
And am fallen out with my more headier will,
To take the indiſpos'd and ſickly fit
For the ſound man.— Death on my ſtate! wherefore
[*looking on* KENT.
Should he ſit here? This act perſuades me,[9]

[6] GLO. *Well*, &c.] This, with the following ſpeech, is omitted in the quartos. STEEVENS.

[7] *Are they inform'd of this?*] This line is not in the quartos. MALONE.

[8] —— *Tell the hot duke, that* ——] The quartos read — Tell the hot duke, that *Lear* —— STEEVENS.

[9] —— *This act perſuades me,*] As the meaſure is here defective, perhaps our author wrote:
—— *This act* almoſt *perſuades me,* —. STEEVENS.

That this remot'on[2] of the duke and her
Is practice only.[3] Give me my ſervant forth:
Go, tell the duke and his wife, I'd ſpeak with them,
Now, preſently: bid them come forth and hear me,
Or at their chamber door I'll beat the drum,
Till it cry, *Sleep to death.*[4]

GLO. I'd have all well betwixt you. [*Exit.*

LEAR. O me, my heart, my riſing heart! — but, down.

FOOL. Cry to it, nuncle, as the cockney[5] did to

[2] —— *this* remotion ——] From their own houſe to that of the earl of Gloſter. MALONE.

[3] *Is* practice *only.*] *Practice* is in Shakſpeare, and other old writers, uſed commonly in an ill ſenſe for *unlawful artifice.* JOHNSON.

[4] *Till it cry,* Sleep to death.] This, as it ſtands, appears to be a mere nonſenſical rhapſody: — Perhaps we ſhould read — *Death to ſleep* inſtead of *Sleep to death.* M. MASON.

[5] —— *the* cockney ——] It is not eaſy to determine the exact power of this term of contempt, which, as the editor of the *Canterbury Tales* of Chaucer obſerves, might have been originally borrowed from the kitchen. From the ancient ballad of *The Turnament of Tottenham,* publiſhed by Dr. Percy in his ſecond volume of *Ancient Poetry,* p. 24, it ſhould ſeem to ſignify a *cook*

"At that feaſt were they ſerved in rich array;
"Every five and five had a *cokeney.*"

i. e. a *cook,* or *ſculllon,* to attend them.

Shakſpeare, however, in *Twelfth Night,* makes his Clown ſay, "I am afraid this great lubber the world, will prove a *cockney.*" In this place it ſeems to have a ſignification not unlike that which it bears at preſent; and, indeed, Chaucer in his *Reve's Tale,* ver. 4205, appears to employ it with ſuch a meaning:

"And when this jape is tald another day,
"I ſhall be halden a daffe or a *cockenay.*"

Meres likewiſe in the ſecond part of his *Wit's Commonwealth,* 1598, obſerves, that "many *cockney* and wanton woman are often ſick, but in faith they cannot tell where." *Decker,* alſo, in his *Newes from Hell,* &c. 1606, has the following paſſage, "'Tis not their fault, but our mother's, our *cockering* mother's, who for their labour made us to be called *cockneys.*" See the notes on the

the eels, when ſhe put them i' the paſte[6] alive; ſhe rapp'd 'em[7] o' the coxcombs with a ſtick, and cry'd, *Down, wantons, down:* 'Twas her brother, that in pure kindneſs to his horſe, butter'd his hay.

Enter CORNWALL, REGAN, GLOSTER, *and* Servants.

LEAR. Good morrow to you both.
CORN. Hail to your grace!
[KENT *is ſet at liberty.*
REG. I am glad to ſee your highneſs.
LEAR. Regan, I think you are; I know what reaſon

Canterbury Tales of Chaucer, Vol. IV. p. 253, where the reader will meet with more information on this ſubject. STEEVENS.

Cockney, as Dr. Percy imagines, cannot be a cook or ſcullion, but is ſome diſh which I am unable to aſcertain. My authority is the following epigram from Davies:

"He that comes every day, ſhall have a *cock-ney*,
"And he that comes but now and then, ſhall have a fat hen."
Ep. on Eng. Prov. 179.
WHALLEY.

Mr. Malone expreſſes his doubt whether *cockney* means a *ſcullion*, &c. in *The Turnament of Tottenham*; and to the lines already quoted from J. Davies's *Scourge of Folly*, adds the two next:

"But cocks that to hens come but now and then,
"Shall have a *cock-ney*, not the fat hen."

I have been lately informed by an old lady that, during her childhood, ſhe remembers having eaten a kind of ſugar pellets called at that time *cockneys*. STEEVENS.

[6] —— *the eels, when ſhe put them i' the paſte* ——] Hinting that the eel and Lear are in the ſame danger. JOHNSON.

This reference is not ſufficiently explained. — The *paſte*, or *cruſt of a pie*, in Shakſpeare's time, was called a *coffin*. HENLEY.

[7] —— *ſhe* rapp'd *'em*——] So the quartos. The folio reads — ſhe *knapt* 'em. MALONE.

Rapp'd muſt be the true reading, as the only ſenſe of the verb to *knap*, is to *ſnap*, or *break aſunder*. STEEVENS.

I have to think ſo: if thou ſhould'ſt not be glad,
I would divorce me from thy mother's tomb,
Sepulch'ring[8] an adultreſs. — O, are you free?
[*to* KENT.
Some other time for that. — Beloved Regan,
Thy ſiſter's naught: O Regan, ſhe hath tied
Sharp-tooth'd unkindneſs, like a vulture, here,[9] —
[*points to his heart.*
I can ſcarce ſpeak to thee; thou'lt not believe,
Of how deprav'd a quality[a] — O Regan!

REG. I pray you, ſir, take patience; I have hope,
You leſs know how to value her deſert,
Than ſhe to ſcant her duty.[3]

[8] *Sepulch'ring* ——] This word is accented in the ſame manner by *Fairfax and Milton*:

"As if his work ſhould his *ſepulcher* be," C. i. ſt. 25.
"And ſo *ſepulcher'd* in ſuch pomp doſt lie,"
Milton on Shakſpeare, line xv. STEEVENS.

[9] —— *ſhe hath tied*
Sharp-tooth'd unkindneſs, like a vulture, here,] Alluding to the fable of Prometheus. WARBURTON.

[a] Of *how deprav'd a quality* —— Thus the quarto. The folio reads:

With how deprav'd a quality —— JOHNSON.

[3] *Than ſhe to* ſcant *her duty.*] The word *ſcant* is directly contrary to the ſenſe intended. The quarto reads:

—— *ſlack* her duty,

which is no better. May we not change it thus:

You leſs know how to value her deſert,
Than ſhe to *ſcan* her duty.

To *ſcan* may be to *meaſure* or *proportion*. Yet our author uſes his negatives with ſuch licentiouſneſs, that it is hardly ſafe to make any alteration. — *Scant* may mean to *adapt*, to *fit*, to *proportion*; which ſenſe ſeems ſtill to be retained in the mechanical term *ſcantling*. JOHNSON.

Sir Thomas Hanmer had propoſed this change of *ſcant* into *ſcan*; but ſurely no alteration is neceſſary. The other reading — *ſlack*, would anſwer as well. You leſs know how to value her deſert, than ſhe (knows) to *ſcant* her duty, i. e. than ſhe can be capable of

LEAR. Say,[4] how is that?

being waoting in her duty. I have at leaſt given the *intended* meaoing of the paſſage. STEEVENS

Shakſpeare without doubt intended to make Regan ſay, *I have hope that the fact will rather turn out, that* you *know not how to appretiate her merit, than that* ſhe *knows how to* ſcant, *or be* deficient in, *her duty*. But that he has expreſſed this ſentiment inaccurately, will, I think, clearly appear from inverting the ſentence, withnut changing a word. "I have hope (ſays Regan) that ſhe knows *more* [or *better*] how to ſcant her duty, than you know hnw to value her deſert."—i. e. I have hnpe, that ſhe is *more perfect*, mnre an adept, (if the expreſſinn may be allowed) in the *non-performance* of her duty, that you are perfect, or accurate, in the eſtimation of her merit.

In *The Winter's Tale* we meet with an inaccuracy of the ſame kind:

"—— I ne'er heard yet,
"That any of theſe bolder vices *wanted*
"*Leſs* impudence to gainſay what they did,
"Than to perform it firſt."

where, as Dr. Johnſon has juſtly obſerved, "*wanted* ſhould be *had*, or *leſs* ſhould be *more*."—Again, in *Cymbeline*: "—be it but to fortify her judgmeot, which elſe an eaſy battery might lay flat, for taking a beggar without *leſs* quality." Here alſo *leſs* ſhould certainly be *more*.

Again, in *Macbeth*:

"Who *cannot want* the thought how monſtrous
"It was for Malcolm and for Donalbain
"To kill the gracious Duncan?"

Here unqueſtionably for *cannot* the poet ſhould have written *can*. See alſo Vol. XVIII. p. 392, n. 9.

If Lear is *leſs* knowing in the valuation of Goneril's deſert, than ſhe is in her ſcanting of her duty, then ſhe knnws *better* hnw to *ſcant* or be deficient in her duty, than he knnws how to appretiate her deſert. Will any one maintain, that Regan meant to expreſs a hope that this would prove the caſe?

Shakſpeare perplexed himſelf by placing the word *leſs* before *know*; for if he had written, "I have hope that you rather know how to make her *deſert leſs* than it is, (to under-rate it in ynur eſtimatioo) than that ſhe at all knows how to ſcant her duty," all would have beeo clear; but, by placing *leſs* before *know*, this meaniog is deſtroyed.

Thoſe who imagine that this paſſage is accurately expreſſed as it now ſtands, deceive themſelves by this fallacy: in paraphraſing it,

REG. I cannot think, my ſiſter in the leaſt
Would fail her obligation: If, ſir, perchance,
She have reſtrain'd the riots of your followers,
'Tis on ſuch ground, and to ſuch wholeſome end,
As clears her from all blame.

LEAR. My curſes on her!

REG. O, ſir, you are old;
Nature in you ſtands on the very verge
Of her confine: you ſhould be rul'd, and led
By ſome diſcretion, that diſcerns your ſtate
Better than you yourſelf: Therefore, I pray you,
That to our ſiſter you do make return;
Say, you have wrong'd her, ſir.

LEAR. Aſk her forgiveneſs?
Do you but mark how this becomes the houſe: [5]

they always take the word *loſt* out of its place, and connect it, or ſome other ſynonymous word, with the word *deſert*. MALONE.

[4] *Say*, &c.] This, as well as the following ſpeech, is omitted in the quartos. STEEVENS.

[5] *Do you but mark how this becomes* the houſe?] The order of families, duties of relation. WARBURTON.

In *The Tempeſt* we have again nearly the ſame ſentiment:

"But O how oddly will it ſound that I
"Muſt aſk my child forgiveneſs?" MALONE.

Dr. Warburton's explanation may be ſupported by the following paſſage in *Milton on Divorce*, B. II. ch. xii. "—— the reſtraint whereof, who is not too thick-ſighted, may ſee how hurtful, how deſtructive, it is to *the houſe*, the church, and commonwealth!"
TOLLET.

The old reading may likewiſe receive additional ſupport from the following paſſage in *The Blind Beggar of Alexandria*, 1598:

"Come up in ſupper; it will *become the houſe* wonderfull well."

Mr. Tollet has ſince furniſhed me with the following extract from Sir Thomas Smith's *Commonwealth of England*, 4to. 1605. chap. II. which has much the ſame expreſſion, and explains it. "They two together [man and wife] ruleth the *houſe*. The *houſe* I call here, the man, the woman, their children, their ſervants, bond and free," &c. STEEVENS.

Dear daughter, I confeſs that I am old;
Age is unneceſſary:[4] *on my knees I beg,* [kneeling.
That you'll vouchſafe me raiment, bed, and food.

REG. Good ſir, no more; theſe are unſightly tricks:
Return you to my ſiſter.

LEAR. Never, Regan:
She hath abated me of half my train;
Look'd black upon me;[5] ſtruck me with her tongue,
Moſt ſerpent-like, upon the very heart:—
All the ſtor'd vengeances of heaven fall
On her ingrateful top! Strike her young bones,
You taking airs, with lameneſs!

CORN. Fie, fie, fie!

Again, in Painter's *Palace of Pleaſure*:—"The gentleman's wife one day could not refraine (beholding a flagges head ſet up in the gentleman's houſe) from breaking into a laughter before his face, ſaying how that head *became the houſe* very well."
HENDERSON.

[4] *Age is* unneceſſary:] i. e. Old age has few wants. JOHNSON.

This uſage of the word *unneceſſary* is quite without example; and I believe my learned coadjutor has rather improved than explained the meaning of his author, who ſeems to have deſigned to ſay no more than that it ſeems *unneceſſary* to children that the lives of their parents *ſhould be prolonged*. *Age is unneceſſary*, may mean, *old people are uſeleſs*. So, in *The Old Law*, by Maſſinger:

"——your laws extend not to deſert,
"But to *unneceſſary* years; and, my lord,
"His are not ſuch." STEEVENS.

Unneceſſary in Lear's ſpeech, I believe, means—*in want of neceſſaries, unable to procure them*. TYRWHITT.

[5] Look'd black *upon me*;] To *look black*, may eaſily be explain'd to *look cloudy* or *gloomy*. So, *Milton*:

"So frown'd the mighty combatants, that hell
"Grew *darker* at their frown."—— JOHNSON.

So, Holinſhed, Vol. III. p. 1157: "——The biſhops thereat repined, and *looked black*. TOLLET.

LEAR. You nimble lightnings, dart your blinding flames
Into her ſcornful eyes! Infect her beauty,
You ſen-ſuck'd fogs, drawn by the powerful ſun,
To fall and blaſt her pride! [6]
REG. O the bleſt gods!
So will you wiſh on me, when the raſh mood's on.[7]
LEAR. No, Regan, thou ſhalt never have my curſe;
Thy tender-hefted nature [8] ſhall not give

[6] *To* fall *and blaſt her pride!*] Thus the quarto: The folio reads not ſo well, *to fall and bliſter.* JOHNSON.

Fall is, I think, uſed here as an active verb, ſignifying to humble or pull down. *Ye ſea-ſuck'd fogs, drawn from the earth by the powerful action of the ſun, infect her beauty,* ſo as *to fall and blaſt,* i. e. humble and deſtroy, *her pride.* Shakſpeare in other places uſes *fall* in an active ſenſe. So, in *Othello:*

"Each drop ſhe *falls* will prove a crocodile."

Again, in *Troilus and Creſſida:*

"—— make him *fall*
"His creſt, that prouder than blue Iris bends."

In the old play of *King Leir* our poet found,

"I ever thought that *pride* would have a *fall.*"

MALONE.

I ſee no occaſion for ſuppoſing with Malone, that the word *fall* is to be conſidered in an active ſenſe, as ſignifying to *humble* or *pull down;* it appears to me to be uſed in this paſſage in its common acceptation; and that the plain meaning is this, "You ſen-ſuck'd fogs, drawn up by the ſun in order to fall down again and blaſt her pride." M. MASON.

I once propoſed the ſame explanation to Dr. Johnſon, but he would not receive it. STEEVENS.

[7] —— *when the raſh mood's on.*] Thus the folio. The quartos read only,——*when the raſh mood*——perhaps leaving the ſentence purpoſely unfiniſhed, as indeed I ſhould wiſh it to be left, rather than countenance the admiſſion of a line ſo inharmonious as that in the text. STEEVENS.

[8] *Thy* tender-hefted *nature* ——] *Hefted* ſeems to mean the ſame as *heaved. Tender-hefted,* i. e. whoſe boſom is agitated by tender paſſions. The formation of ſuch a participle, I believe, cannot be

Thee o'er to harſhneſs; her eyes are fierce, but thine
Do comfort, and not burn: 'Tis not in thee
To grudge my pleaſures, to cut off my train,
To bandy haſty words, to ſcant my ſizes,*
And, in concluſion, to oppoſe the bolt
Againſt my coming in: thou better know'ſt
The offices of nature, bond of childhood,
Effects of courteſy, dues of gratitude;
The half o'the kingdom haſt thou not forgot,
Wherein I thee endow'd.

REG. Good ſir, to the purpoſe.

[*Trumpets within.*

grammatically accounted for. Shakſpeare uſes *heſts* for *heavings* in *The Winter's Tale*, Act II. Both the quartos however read "tender-*hefted* nature;" which may mean a nature which is governed by gentle diſpoſitions. *Heſt* is an old word ſignifying *command*. So, in *The Wars of Cyrus*, 1594:

"Muſt yield to *heſt* of others that be free."

Hefted is the reading of the folio. STEEVENS.

* —— *to ſcant* my ſizes,] To contract my allowances or proportions ſettled. JOHNSON.

A *ſizer* is one of the loweſt rank of ſtudents at Cambridge, and lives on a ſtated allowance.

Sizes are certain portions of bread, beer, or other victuals, which in publick ſocieties are ſet down to the account of particular perſons: a word ſtill uſed in colleges. So, in *The Return from Parnaſſus*:

"You are one of the devil's fellow-commoners; one that *ſizeth* the devil's butteries."

"Fidlers, ſet it on my head; I uſe to *ſize* my muſick, or go on the ſcore for it." *Return from Parnaſſus.*

Size ſometimes means *company*. So, in *Cinthia's Revenge*, 1613:

"He now attended with a barbal *ſize*
"Of ſober ſtateſmen," &c.

I ſuppoſe a *barbal ſize* is a *bearded company*. STEEVENS.

See a *ſize* in Minſhew's *Dictionary*. TOLLET.

LEAR. Who put my man i' the ſtocks?
CORN. What trumpet's that?

Enter Steward.

REG. I know't, my ſiſter's:[a] this approves her letter,
That ſhe would ſoon be here.—Is your lady come?
LEAR. This is a ſlave, whoſe eaſy-borrow'd pride
Dwells in the fickle grace of her he follows:—
Out, varlet, from my ſight!
CORN. What means your grace?
LEAR. Who ſtock'd my ſervant? Regan, I have good hope
Thou didſt not know of't.—Who comes here? O heavens,

Enter GONERIL.

If you do love old men, if your ſweet ſway
Allow obedience, if yourſelves are old,[3]

[a] Corn. *What trumpet's that?*
Reg. I know't, *my ſiſter's:*] Thus, in *Othello:*
"The Moor,—*I know his trumpet.*"
It ſhould ſeem from both theſe paſſages, and others that might be quoted, that the approach of great perſonages was announced by ſome diſtinguiſhing note or tune appropriately uſed by their own trumpeters. Cornwall knows not the preſent ſound; but to Regan, who had often heard her ſiſter's trumpet, the firſt flouriſh of it was as familiar as was that of the Moor to the ears of Iago.
STEEVENS.

[3] *If you do love old men, if your ſweet ſway*
Allow *obedience, if yourſelves are old,*] Mr. Upton has proved by irreſiſtible authority, that to *allow* ſignifies not only to *permit*, but to *approve*, and has deſervedly replaced the old reading,

Make it your cauſe; ſend down, and take my part!—
Art not aſham'd to look upon this beard?—
[*to* GON.
O, Regan, wilt thou take her by the hand?

GON. Why not by the hand, ſir? How have I offended?

All's not offence, that indiſcretion finds,[4]
And dotage terms ſo.

LEAR. O, ſides, you are too tough!
Will you yet hold?—How came my man i' the ſtocks?

CORN. I ſet him there, ſir: but his own diſorders
Deſerv'd much leſs advancement.[5]

which Dr. Warburton had changed into *hallow obedience*, not recollecting the ſcripture expreſſion, *The lord* alloweth *the righteous*, Pſalm, xi. ver. 6. So, in Greene's *Never too late*, 1616: "—ſhe *allows* of thee for love, not for luſt." Again, in his *Farewell to Folly*, 1617: "I *allow* thoſe pleaſing poems of Guazzo, which begin," &c. Again, Sir Thomas North's tranſlation of *Plutarch*, concerning the reception with which the death of Cæſar met: "they neither greatly reproved, nor *allowed* the fact." Dr. Warburton might have found the emendation which he propoſed, in Tate's alteration of *King Lear*, which was firſt publiſhed in 1687. STEEVENS.

[4] —*That indiſcretion finds.*] *Finds* is here uſed in the ſame ſenſe as when a jury is ſaid to *find* a bill, to which it is an alluſion. Our author again uſes the ſame word in the ſame ſenſe in *Hamlet*, Act V. ſc. i;

"Why, 'tis *found* ſo." EDWARDS.

To *find* is little more than to *think*. The French uſe their word *trouver* in the ſame ſenſe; and we ſtill ſay I *find* time tedious, or I *find* company troubleſome, without thinking on a jury.
STEEVENS.

[5] —*much leſs* advancement.] The word *advancement* is ironically uſed for *conſpicuouſneſs* of puniſhment; as we now ſay, *a man is* advanced *to the pillory*. We ſhould read:

LEAR. You! did you?

REG. I pray you, father, being weak, ſeem ſo.[6]
If, till the expiration of your month,
You will return and ſojourn with my ſiſter,
Diſmiſſing half your train, come then to me;
I am now from home, and out of that proviſion
Which ſhall be needful for your entertainment.

LEAR. Return to her, and fifty men diſmiſs'd?
No, rather I abjure all roofs, and chooſe
To wage againſt the enmity o' the air;
To be a comrade with the wolf and owl,—
Neceſſity's ſharp pinch![7]—Return with her?
Why, the hot-blooded France, that dowerleſs took
Our youngeſt born, I could as well be brought
To knee his throne, and, ſquire-like, penſion beg
To keep baſe life[8] afoot:—Return with her?

—— but his own diſorders
Deſerv'd much *more* advancement. JOHNSON.

By *leſs advancement* is meant, a ſtill worſe or more diſgraceful ſituation: a ſituation not ſo reputable. PERCY.

Corowel certainly means, that Kent's *diſorders* had entitled him even to a poſt of leſs honour than the ſtocks. STEEVENS.

[6] *I pray you, father, being weak, ſeem ſo.*] The meaning is, ſince *you are weak*, be content to think yourſelf weak. JOHNSON.

[7] *No, rather I abjure all roofs, and chooſe*
To wage againſt the enmity o' the air;
To be comrade with the wolf and owl,—
Neceſſity's ſharp pinch!] To *wake* is often uſed abſolutely without the word *war* after it, and yet ſignifies *to make war*, as before in this play:

" My life I never held but as a pawn
" To *wage* againſt thine enemies.

The words—*neceſſity's ſharp pinch!* appear to be the reflection of Lear on the wretched ſort of exiſtence he had deſcribed in the preceding lines. STEEVENS.

[8] —— *baſe life* ——] i. e. In a *ſervile* ſtate. JOHNSON.

Perſuade me rather to be ſlave and ſumpter[9]
To this deteſted groom. [*Looking on the* Steward.

GON. At your choice, ſir.

LEAR. I pr'ythee, daughter, do not make me mad;
I will not trouble thee, my child; farewell:
We'll no more meet, no more ſee one another:—
But yet thou art my fleſh,[8] my blood, my daughter;
Or, rather, a diſeaſe that's in my fleſh,
Which I muſt needs call mine: thou art a boil,[3]
A plague-ſore, an emboſſed carbuncle,[4]
In my corrupted blood. But I'll not chide thee;
Let ſhame come when it will, I do not call it:
I do not bid the thunder-bearer ſhoot,
Nor tell tales of thee to high-judging Jove:

[9] —— *and* ſumpter —] *Sumpter* is a horſe that carries neceſſaries on a journey, though ſometimes uſed for the caſe to carry them in. —See Beaumont and Fletcher's *Noble Gentleman*, Seward's edit. Vol. viii. note 55: and *Cupid's Revenge*:

" — — I'll have a horſe to leap thee,
" And thy baſe iſſue ſhall carry *ſumpters*."

Again, in Webſter's *Dutcheſs of Malfy*, 1623.

" He is indeed a guarded *ſumpter-cloth*,
" Only for the remove o' the court."

[8] *But yet thou art* my fleſh, *&c.*] So, in *King Henry VI.* P. 1:

" God knows, thou art *a collop of my fleſh*." STEEVENS.

[3] ——— *thou art a* boil, *&c.*] The word in the old copies is written *byle*, and all the modern editors have too ſtridy followed them. The miſtake aroſe from the word *boil* being often pronounced as if written *bile*. In the folio, we find in *Coriolanus* the ſame falſe ſpelling as here;

" —— *Byles* [boils] and plagues
" Plaſter you o'er!" MALONE.

[4] —— emboſſed *carbuncle*,] *Emboſſed* is *ſwelling, protuberant.* JOHNSON.

So, in *Timon of Athens*:

" Whom once a day with his *emboſſed* froth
" The turbulent ſurge ſhall cover." STEEVENS.

Mend, when thou canſt; be better, at thy leiſure:
I can be patient; I can ſtay with Regan,
I, and my hundred knights.
REG. Not altogether ſo, ſir;
I look'd not for you yet, nor am provided
For your fit welcome: Give ear, ſir, to my ſiſter;
For thoſe that mingle reaſon with your paſſion,
Muſt be content to think you old, and ſo—
But ſhe knows what ſhe does.
LEAR, Is this well ſpoken now?
REG. I dare avouch it, ſir: What, fifty followers?
Is it not well? What ſhould you need of more?
Yea, or ſo many? ſith that both charge and danger
Speak 'gainſt ſo great a number? How, in one houſe,
Should many people, under two commands,
Hold amity? 'Tis hard; almoſt impoſſible.
GON. Why might not you, my lord, receive attendance
From thoſe that ſhe calls ſervants, or from mine?
REG. Why not, my lord? If then they chanc'd to ſlack you,
We could control them: If you will come to me,
(For now I ſpy a danger,) I entreat you
To bring but five and twenty; to no more
Will I give place, or notice.
LEAR. I gave you all—
REG. And in good time you gave it.
LEAR. Made you my guardians, my depoſitaries;
But kept a reſervation to be follow'd
With ſuch a number: What, muſt I come to you
With five and twenty, Regan? ſaid you ſo?
REG. And ſpeak it again, my lord; no more with me.

LEAR. Thoſe wicked creatures yet do look well-favour'd,
When others are more wicked;[5] not being the worſt,
Stands in ſome rank of praiſe:—I'll go with thee;
[*To* GONERIL.
Thy fifty yet doth double five and twenty,
And thou art twice her love.

GON. Hear me, my lord;
What need you five and twenty, ten, or five,
To follow in a houſe, where twice ſo many
Have a command to tend you?

REG. What need one?

LEAR. O, reaſon not the need: our baſeſt beggars
Are in the pooreſt thing ſuperfluous:
Allow not nature more than nature needs,
Man's life is cheap as beaſt's: thou art a lady;
If only to go warm were gorgeous,
Why, nature needs not what thou gorgeous wear'ſt,
Which ſcarcely keeps thee warm.—But for true need,—

[5] *Thoſe* wicked *creatures yet do look well-favour'd,*
When others are more wicked;] A ſimilar thought occurs in *Cymbeline*, Act V:
" ——— it is I
" That all the abhorred things o' the earth amend,
" By being worſe than they." STEEVENS.

Again, in *Cymbeline*:
" Then thou look'dſt like a villain; now, methinks,
" Thy favour's good enough." MALONE.

This paſſage, I think, ſhould be pointed thus:
Thoſe wicked creatures yet do look well-favour'd,
When others are more wicked; not being the worſt
Stands in ſome rank of praiſe.——
That is, *To be not the worſt* deſerves ſome praiſe. TYRWHITT.

You heavens, give me that patience, patience I need![6]
You ſee me here, you gods, a poor old man,[7]
As full of grief as age; wretched in both!
If it be you that ſtir theſe daughters' hearts
Againſt their father, fool me not ſo much
To bear it tamely; touch me with noble anger!
O, let not women's weapons, water-drops,
Stain my man's cheeks!—No, you unnatural hags,
I will have ſuch revenges on you both,
That all the world ſhall—I will do ſuch things,—
What they are, yet I know not;[8] but they ſhall be
The terrors of the earth. You think, I'll weep;
No, I'll not weep:—
I have full cauſe of weeping; but this heart
Shall break into a hundred thouſand flaws,[9]

[6] —— patieoce, patieoce *I need!*] I believe the word *patience* was repeated inadvertently by the compoſitor. MALONE.

The compoſitor has repeated the wrong word. Read:

You heavens, give me that patience *that* I need.

Or, ſtill better, perhaps:

You heavens, give me patience!—that I need. RITSON.

[7] —— *poor old man,*] The quarto has, poor old *fellow.* JOHNSON.

[8] —— *I will do ſuch things,—*
What they are, yet I know not;]

——— magnum eſt quodcuoque paravi,
Quid ſit, adhuc dubito. *Ovid. Met.* Lib. vi.

—— haud quid ſit ſcio,
Sed grande quiddam eſt. *Senecæ Thyeſtes.*

Let ſuch as are unwilling to allow that copiers of nature muſt occaſionally uſe the ſame thoughts and expreſſions, remember, that of both theſe authors there were early tranſlations. STEEVENS.

Evidently from Golding's tranſlation, 1567:

"The *thing* that I do purpoſe on is great, whatere it is
"*I know not what* it may be *yet.*" RITSON.

[9] —— *into a hundred thouſand* flaws,] A *flaw* ſignifying a crack or other ſimilar imperfection, our author, with his accuſtomed

Or ere I'll weep:—O, fool, I ſhall go mad!

[*Exeunt* LEAR, GLOSTER, KENT, *and* Fool.

CORN. Let us withdraw, 'twill be a ſtorm.

[*Storm heard at a diſtance.*

REG. This houſe
Is little; the old man and his people cannot
Be well beſtow'd.

GON. 'Tis his own blame; he hath put
Himſelf from reſt,[8] and muſt needs taſte his folly.

REG. For his particular, I'll receive him gladly,
But not one follower.

GON. So am I purpos'd.
Where is my lord of Gloſter?

Re-enter GLOSTER.

CORN. Follow'd the old man forth:—he is return'd.

GLO. The king is in high rage.

CORN. Whither is he going?[9]

GLO. He calls to horſe;[9] but will I know not whither.

CORN. 'Tis beſt to give him way; he leads himſelf.

licenſe, uſes the word here for a *ſmall broken particle.* So again in the fifth act:

"—— But his *flaw'd heart*
"Burſt ſmilingly." MALONE.

[8] —— he *hath put*
Himſelf from reſt;] The perſonal pronoun was ſupplied by Sir Thomas Hanmer. *He hath* was formerly contracted thus; *H'ath;* and hence perhaps the miſtake. The ſame error has, I think, happened in *Meaſure for Meaſure.* See Vol. VI. p. 40, n. 3. MALONE.

[9] Corn. *Whither is he going?*
Glo. *He calls to horſe;*] Omitted in the quartos. STEEVENS.

GON. My lord, entreat him by no means to ſtay.

GLO. Alack, the night comes on, and the bleak winds
Do ſorely ruffle;[4] for many miles about
There's ſcarce a buſh.

REG. O, ſir, to wilful men,
The injuries, that they themſelves procure,
Muſt be their ſchoolmaſters: Shut up your doors;
He is attended with a deſperate train;
And what they may incenſe him to,[6] being apt
To have his ear abus'd, wiſdom bids fear.

CORN. Shut up your doors, my lord; 'tis a wild night?
My Regan counſels well: come out o' the ſtorm.
[*Exeunt.*

[4] *Do ſorely* ruffle;] Thus the folio. The quartos read—Do ſorely *ruffel*, i. e. *ruſtle*. STEEVENS.

Ruffle is certainly the true reading A *ruffler*, in our author's time, was a noiſy, *boiſterous*, ſwaggerer. MALONE.

[6] —— incenſe *him to*,] To *incenſe* is here, as in other places, to inſtigate. MALONE.

ACT III. SCENE I.

A Heath.

A ſtorm is heard, with thunder and lightning. Enter KENT, *and a* Gentleman, *meeting.*

KENT. Who's here, beſide foul weather?

GENT. One minded like the weather, moſt unquietly.

KENT. I know you; Where's the king?

GENT. Contending with the fretful element:[6]
Bids the wind blow the earth into the ſea,
Or ſwell the curled waters 'bove the main,[7]
That things might change, or ceaſe: tears his white hair;[8]

[6] —— *the fretful* element:] i. e. the air. Thus the quartos; for which the editor of the folio ſubſtituted *elements.* MALONE.

[7] *Or ſwell the curled waters 'bove the* main,] The *main* ſeems to ſignify here the *main land, the continent.* So, in *Bacon's War with Spain:* "In 1589, we toroed challengers, and invaded the *main* of Spain."

This interpretation ſets the two objects of Lear's deſire in proper oppoſition to each other. He wiſhes for the deſtruction of the world, either by the winds blowing the land into the waters, or raiſing the waters ſo as to overwhelm the land. STEEVENS.

So, in *Troilus and Creſſida:*

" —————— The *bounded waters*
" Should lift their boſoms higher than the *ſhores,*
" And make a ſop of all this *ſolid globe.*"

The main is again uſed for *the land,* in *Hamlet:*

" Goes it againſt *the main* of Poland, ſir?" MALONE.

[8] —— *tears his white hair;*] The ſix following verſes were

Which the impetuous blaſts, with eyeleſs rage,
Catch in their fury, and make nothing of:
Strives in his little world of man to out-ſcorn
The to-and-fro-conflicting wind and rain.[9]
This night, wherein the cub-drawn bear would couch,[a]

omitted in all the late editions: I have replaced them from the firſt, for they are certainly Shakſpeare's. POPE.

The firſt folio ends the ſpeech at *change or ceaſe*, and begins again at Keot's queſtion, *But who is with him?* The whole ſpeech is forcible, but too long for the occaſion, and properly retrenched. JOHNSON.

[9] *Strives in his little world of man to out-ſcorn*
The to-and-fro conflicting wind and rain.] Thus the old copies. But I ſuſpect we ſhould read—out-*ſtorm*: i. e. as Neſtor expreſſes it in *Troilus and Creſſida*:

" —— with an acceot tuo'd in ſelf-ſame key,
" *Returns* to chiding fortuoe:"

i. e. makes a return to it, gives it as good as it brings, *confronts it with ſelf-compariſons.*

Again, io *King Lear*, Act V:

" Myſelf could elſe *out-frown* falſe fortune's *frown*."

Again, in *King John*:

" Threateo the threatner, and *out-face the brow*
" Of bragging horror."

Again, (and more deciſively) in *The Lover's Complaint*, attributed to our author:

" *Storming* her *world* with ſorrow's wind and raio."

STEEVENS.

[a] *This night, wherein the* cub-drawn *bear would couch,*] *Cub-drawn* has been explained to ſignify *drawn by nature to its young*; whereas it means, *whoſe dugs are drawn dry by its young.* For no animals leave their dens by night but for prey. So that the meaniog is, " that even hunger, and the ſupport of its youog, would not force the bear to leave his den in ſuch a night." WARBURTON.

Shakſpeare has the ſame image in *As you like it*:

" A lioneſs, *with udders all drawn dry*,
" Lay couching ——."

Again, *ibidem*:

" Food to the *ſuck'd and hungry* lioneſs." STEEVENS.

The lion and the belly-pinched wolf
Keep their fur dry, unbonneted he runs,
And bids what will take all.[3]

KEN. But who is with him?

GENT. None but the fool; who labours to out-jeſt
His heart-ſtruck injuries.

KENT. Sir, I do know you;
And dare, upon the warrant of my art,[4]
Commend a dear thing to you. There is diviſion,
Although as yet the face of it be cover'd
With mutual cunning, 'twixt Albany and Corn-wall;
Who have (as who have not,[5] that their great ſtars
Thron'd and ſet high?) ſervants, who ſeem no leſs;
Which are to France the ſpies and ſpeculations
Intelligent of our ſtate; what hath been ſeen,[6]

[3] *And bids what will* take all,] So, in *Antony and Cleopatra*, Enobarbus ſays

"I'll ſtrike, and cry, *Take all.*" STEEVENS.

[4] ——*upon the warrant of my* art,] Thus the quartos. The folio—"my *note*."—"The warrant of my *art*" ſeems to mean—on the ſtrength of my *ſkill* in phyſiognomy. STEEVENS.

——*upon the warrant of my* art,] On the ſtrength of that art or ſkill, which teaches us "to find *the mind's conſtruction in the face*." The paſſage in *Macbeth* from which I have drawn this paraphraſe, in which the word *art* is again employed in the ſame ſenſe, confirms the reading of the quartos. The folio reads—upon the warrant of my *note*: i. e. ſays Dr. Johnſon, "my obſervation of your character." MALONE.

[5] *Who have* (*as who have not*,] The eight ſubſequent verſes were degraded by Mr Pope, as unintelligible, and to no purpoſe. For my part, I ſee nothing in them but what is very eaſy to be underſtood; and the lines ſeem abſolutely neceſſary to clear up the motives upon which France prepared his invaſion: nor without them is the ſenſe of the context complete. THEOBALD.

The quartos omit theſe lines. STEEVENS.

[6] —— *what hath been ſeen*,] What follows, are the circum-

Either in ſnuffs and packings[7] of the dukes;
Or the hard rein which both of them have borne
Againſt the old kind king; or ſomething deeper,
Whereof, perchance, theſe are but furniſhings;[8] —
[But, true it is,[9] from France there comes a power
Into this ſcatter'd kingdom; who already,
Wiſe in our negligence, have ſecret feet
In ſome of our beſt ports,[*] and are at point

ſtances in the ſtate of the kingdom, of which he ſuppoſes the ſpies gave France the intelligence. STEEVENS.

[7] *Either in* ſnuffs *and* packings——] *Snuffs* are diſlikes, and *packings* underhand contrivances.

So, in *Henry IV.* P. I: "Took it in *ſnuff*;" and in *King Edward III.* 1599:

"This *packing* evil, we both ſhall tremble for it."

Again, in Stanyhurſt's *Virgil*, 1582:

"With twn gods *packing* one woman filly to enzen."

We ſtill talk of *packing* juries, and Antony ſays of Cleopatra, that ſhe has "*pack'd* cards with Cæſar." STEEVENS.

[8] —— *are but* furniſhings;] *Furniſhings* are what we now call *colours, external pretences.* JOHNSON.

A *furniſh* anciently ſignified a *ſample.* So, in the Preface to Greene's *Groatſworth of Wit*, 1621: "To lend the world a *furniſh* of wit, ſhe lays her own to pawn." STEEVENS.

[9] *But true it is,* &c.] In the old editions are the five following lines which I have inſerted in the text, which ſeem neceſſary to the plot, as a preparatory to the arrival of the French army with Cordelia in Act IV. How both theſe, and a whole ſcene between Kent and this gentleman in the fourth act, came to be left out in all the later editions, I cannot tell; they depend upon each other, and very much contribute to clear that incident. POPE.

[*] —— *from France there comes a power*
Into this ſcatter'd kingdom; who already,
Wiſe in our negligence, have ſecret feet
In ſome of our beſt ports,] This ſpeech as it now ſtands is collected from two editions: the eight lines, degraded by Mr. Pope, are found in the folio, not in the quarto; the following lines inclоſed in crotchets are in the quarto, not in the folio. So that if the ſpeech be read with omiſſion of the former, it will ſtand according to the firſt edition; and if the former are read, and the lines that follow them omitted, it will then ſtand according to the

To ſhow their open banner.—Now to you:
If on my credit you dare build ſo far
To make your ſpeed to Dover, you ſhall find
Some that will thank you, making juſt report
Of how unnatural and bemadding ſorrow
The king hath cauſe to plain.
I am a gentleman of blood and breeding;
And, from ſome knowledge and aſſurance, offer
This office to you.]

GENT. I will talk further with you.

KENT. No, do not.
For confirmation that I am much more
Than my out wall, open this purſe, and take
What it contains: If you ſhall ſee Cordelia,

ſecond. The ſpeech is now tedious, becauſe it is formed by a coalition of both. The ſecond edition is generally beſt, and was probably neareſt to Shakſpeare's laſt copy, but in this paſſage the firſt is preferable; for in the folio, the meſſenger is ſent, he knows not why, he knows not whither. I ſuppoſe Shakſpeare thought his plot opened rather too early, and made the alteration to veil the event from the audience; but truſting too much to himſelf, and full of a ſingle purpoſe, he did not accommodate his new lines to the reſt of the ſcene. *Scattered* means *divided*, *unſettled*, *diſunited*. JOHNSON.

—— *have ſecret feet*

In ſome of our beſt ports,] One of the quartos (for there are two that differ from each other, though printed in the ſame year, and for the ſame printer) reads *ſecret feet*. Perhaps the author wrote *ſecret foot*, i. e. footing. So, in a following ſcene:

—— what confederacy have you with the traitors
Late *footed* in the kingdom? STEEVENS.

Theſe lines, as has been obſerved, are not in the folio. Quarto A reads—ſeeret *ſee*; quarto B—ſecret *feet*. I have adopted the latter reading, which I ſuppoſe was uſed in the ſenſe of *ſecret footing*, and is ſtrongly confirmed by a paſſage in this act: "Theſe injuries the king now bears, will be reveoged home; there is part of a *power* already *footed*: we muſt incline to the king." Again, in *Coriolanus*:

"—— Why, thou Mars, I'll tell thee,
"We have a *power* on *foot*." MALONE.

(As fear not but you ſhall,[3]) ſhow her this ring;
And ſhe will tell you who your fellow is
That yet you do not know. Fie on this ſtorm!
I will go ſeek the king.

GENT. Give me your hand: Have you no more to ſay?

KENT. Few words, but, to effect, more than all yet;
That, when we have found the king, (in which your pain
That way; I'll this;) he that firſt[4] lights on him,
Holla the other. [*Exeunt ſeverally.*

[3] (*As fear not but you ſhall,*)] Thus quarto B and the folio. Quarto A—As *doubt* not but you ſhall. MALONE.

[4] —— *the king,* (*in which your pain,*
That way; I'll this;) *he that firſt* &c.] Thus the folio. The late reading:

—— for which you take
That way, I this,——

was not genuine. The quartos read:

That when we have found the king,
He this way, you that, he that firſt lights
On him, hollow the other. STEEVENS.

SCENE II.

Another part of the heath. Storm continues.

Enter LEAR *and* Fool.

LEAR. Blow, wind, and crack your cheeks![5] rage! blow!
You cataracts, and hurricanoes, ſpout
Till you have drench'd our ſteeples, drown'd the cocks!
You ſulphurous and thought-executing[6] fires,
Vaunt couriers[7] to oak-cleaving thunder-bolts,

[5] *Blow*, wind, *and crack your cheeks!*] Thus the quartos. The folio has—*winds*. The poet, as Mr. M. Maſon has obſerved in a note on *The Tempeſt*, was here thinking of the common repreſentation of the winds, which he might have found in many books of his own time. So again, as the ſame gentleman has obſerved, in *Troilus and Creſſida*:

"Blow, villain, till thy ſphered bias *cheek*
"Outſwell the cholick of *puff'd Aquilon*."

We find the ſame alluſion in Kempe's *Nine daies wonder*, &c. quarto, 1600: "—he *ſwells* preſently, like *one of the four winds*." MALONE.

[6] ——*thought-executing*——] Doing execution with rapidity equal to thought. JOHNSON.

[7] *Vaunt couriers*—] *Avant couriers*, Fr. This phraſe is not unfamiliar to other writers of Shakſpeare's time. It originally meant the foremoſt ſcouts of an army. So, in Jarvis Markham's *Engliſh Arcadia*, 1607:

—"as ſoon as the firſt *vancurrer* encountered him face to face."

Again, in *The Tragedy of Mariam*, 1613:

"Might to my death, but the *vaunt-currier* prove."

Again, in *Darius*, 1603:

"Th' *avant-coreurs*, that came for to examine."

STEEVENS.

Singe my white head! And thou, all-ſhaking thunder,
Strike flat[8] the thick rotundity o' the world!
Crack nature's moulds, all germens ſpill at once,[9]
That make ingrateful man!

FOOL. O nuncle, court holy-water[a] in a dry houſe is better than this rain-water out o' door. Good nuncle, in, and aſk thy daughters bleſſing; here's a night pities neither wiſe men nor fools.

LEAR. Rumble thy bellyfull! Spit, fire! ſpout, rain!

In *The Tempeſt* "Jove's lightnings" are termed more familiarly,
"——— the *precurſors*
"O' the dreadful thunder-claps—." MALONE.

[8] Strike *flat* &c.] The quarto reads,—*Smite* flat. STEEVENS.

[9] *Crack nature's moulds, all* germens *ſpill at once,*] Crack nature's mould, and ſpill all the *ſeeds of matter*, that are hoarded within it. Our author not only uſes the ſame thought again, but the word that aſcertains my explication, in *The Winter's Tale*:
"Let nature cruſh the ſides o' the earth together,
"And mar the *ſeeds* within." THEOBALD.

So, again in *Macbeth*:
"—— and the ſum
"Of nature's *germens* tumble altogether." STEEVENS.

—— ſpill *at once,*] To *ſpill* is to deſtroy. So, in Gower *De Confeſſione Amantis*, lib. iv. fol. 67:
"So as I ſhall myſelf *ſpill*." STEEVENS.

[a] —— *court holy-water* ——] Ray, among his proverbial phraſes, p. 184, mentions *court holy-water* to mean *fair words*. The French have the ſame phraſe. *Eau bénite de cour*; fair empty words.—*Chambaud's Dictionary*.
The ſame phraſe alſo occurs in Churchyard's *Charitie*, 1595:
"The great good turnes in *court* that thouſands felt,
"Is turn'd to cleer faire *holie water* there" &c.
STEEVENS.

Cotgrave in his Dict. 1611, defines *Eau benits de cour*, "*court holie water*; compliments, faire words, flattering ſpeaches," &c. ſee alſo Florio's Italian Dict. 1598: "*Mantellizare*, To flatter, or claw,—to give one *court holie-water*." MALONE.

Nor rain, wind, thunder, fire, are my daughters:
I tax not you, you elements, with unkindneſs,
I never gave you kingdom, call'd you children,
You owe me no ſubſcription;[4] why then let fall
Your horrible pleaſure; here I ſtand, your ſlave,
A poor, infirm, weak, and deſpis'd old man:—
But yet I call you ſervile miniſters,
That have with two pernicious daughters join'd
Your high-engender'd battles, 'gainſt a head
So old and white as this. O! O! 'tis foul![5]

FOOL. He that has a houſe to put his head in, has a good head-piece.

The cod-piece that will houſe,
Before the head has any,
The head and he ſhall louſe;—
So beggars marry many.[6]
The man that makes his toe
What he his heart ſhould make,
Shall of a corn cry woe,[7]
And turn his ſleep to wake.

[4] *You owe me no* ſubſcription] *Subſcription* for obedience. WARBURTON.

See p. 295, n. 3. MALONE.

So, in Rowley's *Search for Money*, 1609, p. 17: "I tell yee beſides this he is an obſtinat wilfull fellow, for ſince this idolatrous adoration given to him here by men, he has kept the ſcepter in his owne hand and commands every man: which rebellious man now ſeeing (or rather indeed too obedient to him) inclines to all his beſts, *yields no ſubſcription*, nor will he be commanded by any other power," &c. REED.

[5] —— *'tis foul!*] Shameful; diſhonourable. JOHNSON.

[6] *So beggars marry many.*] i. e. A beggar marries a wife and lice. JOHNSON.

Rather, "So many beggars marry;" meaning, that they marry in the manner he has deſcribed, before they have houſes to put their heads in. M. MASON.

—for there was never yet fair woman, but ſhe made mouths in a glaſs.

Enter KENT.

LEAR. No, I will be the pattern of all patience, I will ſay nothing.[8]

KENT. Who's there?

FOOL. Marry, here's grace, and a cod-piece; that's a wiſe man, and a fool.[9]

KENT. Alas, ſir, are you here?[a] things that love night,
Love not ſuch nights as theſe; the wrathful ſkies Gallow the very wanderers of the dark,[3]

[7] —— *cry woe,*] i. a. be grieved, or pained. So, in *King Richard III:*

" You live, that ſhall *cry woe* for this hereafter."

MALONE.

[8] *No, I will be the pattern of all patience,*
I will ſay nothing.] So Perillus, in the old anonymous play, ſpeaking of *Leir:*

" But he, the myrrour of mild patience,
" Puts up all wrongs, and never gives reply." STEEVENS.

[9] —— grace, *and a* cod-piece; *that's a wiſe man, and a fool.*] In Shakſpeare's time " the king's *grace*" was the uſual expreſſion. In the latter phraſe, the ſpeaker perhaps alludes to an old notion concerning fools. See Vol. XVI. p. 191, n. 4. MALONE.

Alluding perhaps to the ſaying of a contemporary wit; that there is *no diſcretion below the girdle.* STEEVENS.

[a] —— *are you here?*] The quartos read—*ſit* you here?

STEEVENS.

[3] Gallow *the very wanderers of the dark,*] So, in *Venus and Adonis:*

" —ſtonish'd as night-wanderers are." MALONE.

Gallow, a weſt-country word, ſignifies to ſcare or frighten.

WARBURTON.

So, the Somerſetſhire proverb: " The dundar do *gally* the beans." Beans are vulgarly ſuppoſed to ſhoot up faſter after thunder-ſtorms. STEEVENS.

And make them keep their caves: Since I was man,
Such ſheets of fire, ſuch burſts of horrid thunder,
Such groans of roaring wind and rain, I never
Remember to have heard: man's nature cannot carry
The affliction, nor the fear.[4]

LEAR. Let the great gods,
That keep this dreadful pother[5] o'er our heads,
Find out their enemies now. Tremble, thou wretch,
That haſt within thee undivulged crimes,
Unwhipp'd of juſtice: Hide thee, thou bloody hand;
Thou perjur'd, and thou ſimular man of virtue
That art inceſtuous: Caitiff, to pieces ſhake,
That under covert and convenient ſeeming[6]
Haſt practis'd on man's life! — Cloſe pent-up guilts,
Rive your concealing continents,[7] and cry

[4] —— *fear.*] So the folio: the later editions read, with the quarto, *force* for *fear*, leſs elegantly. JOHNSON.

[5] —— *this dreadful* pother ——] Thus one of the quartos and the folio. The other quarto reads *thund'ring*.

The reading of the text, however, is an expreſſion common to others. So, in *The Scornful Lady*, of Beaumont and Fletcher:

"—— fain out with their meat, and *kept a pudder*.

STEEVENS.

[6] *That under covert and* convenient *ſeeming* —] *Convenient* needs not be underſtood in any other than its uſual and proper ſenſe; *accommodate* to the preſent purpoſe; *ſuitable* to a deſign. *Convenient ſeeming* is *appearance* ſuch as may promote his purpoſe to deſtroy. JOHNSON.

[7] —— *concealing* continents,] *Continent* ſtands for that which *contains* or *incloſes*. JOHNSON.

Thus in *Antony and Cleopatra*:

"Heart, once be ſtronger than thy *continent*!"

Again, in Chapman's tranſlation of the XIIth Book of Homer's *Odyſſey*:

Theſe dreadful ſummoners grace.[7] — I am a man,[8]
More ſinn'd againſt, than ſinning.

KENT. Alack, bare-headed![9]
Gracious my lord, hard by here is a hovel;
Some friendſhip will it lend you 'gainſt the tempeſt;
Repoſe you there: while I to this hard houſe,
(More hard than is the ſtone whereof 'tis rais'd;
Which even but now, demanding after you,
Deny'd me to come in,) return, and force
Their ſcanted courteſy.

" I told our pilot that paſt other meo
" He moſt muſt bear firm ſpirits, ſince he ſway'd
" The *centinel* that all our ſpirits coovey'd," &c.
The quartos read, *concealed centers.* STEEVENS.

[7] —— *and cry*
Theſe dreadful ſummoners *grace.*] *Summoners* are here *officers* that ſummoo offenders before a proper tribunal. *See* Chaucer's *Sompnour's Tale*, v. 625 — 670. Mr. Tyrwhitt's edit. Vol. I. STEEVENS.

I find the ſame expreſſion in a treatiſe publiſhed long before this play was written: "— thy ſeem to brag moſt of the ſtrange events which follow for the moſt part after blazing ſtarres, as if they were the *ſummoners* of God to call princes to the ſeat of judgment." *Defenſative againſt the poiſon of ſuppoſed prophecies*, 1583. MALONE.

[8] *I am a man,*] Oedipus, in Sophocles, repreſents himſelf in the ſame light. Oedip. Colon. v. 258.

——— ταχ' ἔργα μοι
Πεπονθοτ' ἐξι μαλλον ἠ δεδραχοτα. TYRWHITT.

[9] *Alack, bare-headed!*] Kent's faithful attendance on the old king, as well as that of Perillus, in the old play which preceded Shakſpeare's, is founded on an hiſtorical fact. Lear, ſays Geoffrey of Monmouth, "when he betook himſelf to his youngeſt daughter in Gaul, waited before the city where ſhe reſided, while he ſent a meſſenger to inform her of the miſery he was fallen into, and to deſire her relief to a father that ſuffered both hunger and nakedneſs. Cordeilla was ſtartled at the news, and wept bitterly, and with tears aſked him, how many men her father had with him. The meſſenger anſwered he had none but *one man*, who had been his armour-bearer, and was ſtaying with him without the town."
MALONE.

LEAR. My wits begin to turn. —
Come on, my boy: How doſt, my boy? Art cold?
I am cold myſelf. — Where is this ſtraw, my fellow?
The art of our neceſſities is ſtrange,
That can make vile things precious. Come your hovel,
Poor fool and knave, I have one part in my heart[9]
That's ſorry yet for thee.[8]

FOOL. *He that has a little tiny wit, —*
With heigh, ho, the wind and the rain,[3] —
Muſt make content with his fortunes fit;
For the rain it raineth every day.

LEAR. True, my good boy. — Come, bring us to this hovel. [*Exeunt* LEAR *and* KENT.

FOOL. This is a brave night to cool a courtezan.[4] — I'll ſpeak a prophecy ere I go:

When prieſts are more in word than matter;
When brewers mar their malt with water;
When nobles are their tailors' tutors;[5]
No hereticks burn'd, but wenches' ſuitors:[6]

[9] —— *one* part *in my heart* —] Some editions read:
—— *thing* in my heart;
from which Haumer, and Dr. Warburton after him, have made *ſtring*; very unneceſſarily; but the copies have *part*. JOHNSON.

[8] *That's ſorry yet* &c.] The old quartos read:
That *ſorrows* yet for thee. STEEVENS.

[3] —— *a little tiny wit*, —
With heigh, ho, &c.] See ſong in Vol. V. p. 387. STEEVENS.

[4] *This is a brave night* &c.] This ſpeech is not in the quartos. STEEVENS.

[5] *When nobles are their tailor's tutors;*] i. e. invent faſhions for them. WARBURTON.

[6] *No hereticks burn'd, but wenches' ſuitors:*] The diſeaſe to which

When every caſe in law is right;
No ſquire in debt, nor no poor knight;
When ſlanders do not live in tongues;
Nor cutpurſes come not to throngs;
When uſurers tell their gold i' the field;
And bawds and whores do churches build;—
Then ſhall the realm of Albion
Come to great confuſion.[7]
Then comes the time,[8] who lives to ſee't,
That going ſhall be us'd with feet.
This prophecy Merlin ſhall make; for I live before his time. [*Exit.*

wenches' ſuitors are particularly expoſed, was called in Shakſpeare's time the *brenning* or *burning*. JOHNSON.

So, in *Iſaiah*, iii. 24: "—— and *burning* inſtead of beauty." STEEVENS.

[7] *Then ſhall the realm of Albion*
Come to great confuſion.] Theſe lines are taken from Chaucer. Puttenham, in his *Art of Poetry*, 1589, quotes them as follows:

"When faith fails in prieſtes ſaws,
"And lords heſts are holden for laws,
"And robbery is taxe for purchaſe,
"And letchery for ſolace,
"*Then ſhall the realm of Albion*
"*Be brought to great confuſion.*" STEEVENS.

[8] *Then comes the time*, &c.] This couplet Dr. Warburton tranſpoſed, and placed after the fourth line of this prophecy. The four lines, "*When prieſts*," &c. according to his notion, are "a ſatirical deſcription of *the preſent manners*, as *future*;" and the ſix lines from "*When every caſe* — to *churches build*," "a ſatirical deſcription of future manners, which the corruption of the preſent would prevent from ever happening." His conception of the firſt four lines is, I think, juſt: but inſtead of his far-fetched conceit relative to the other ſix lines, I ſhould rather call them an *ironical*, as the preceding are a ſatirical, deſcription of the time in which our poet lived. The tranſpoſition recommended by this critick and adopted in the late editions, is in my opinion as unneceſſary, as it is unwarrantable. MALONE.

SCENE III.

A Room in Gloſter's *Caſtle.*

Enter GLOSTER *and* EDMUND.

GLO. Alack, alack, Edmund, I like not this unnatural dealing: When I deſired their leave that I might pity him, they took from me the uſe of mine own houſe; charged me, on pain of their perpetual diſpleaſure, neither to ſpeak of him, entreat for him, nor any way ſuſtain him.

EDM. Moſt ſavage, and unnatural!

GLO. Go to; ſay you nothing: There is diviſion between the dukes; and a worſe matter than that: I have received a letter this night; — 'tis dangerous to be ſpoken; — I have lock'd the letter in my cloſet: theſe injuries the king now bears will be revenged home; there is part of a power already footed: we muſt incline to the king. I will ſeek him, and privily relieve him: go you, and maintain talk with the duke, that my charity be not of him perceived: If he aſk for me, I am ill, and gone to bed. If I die for it, as no leſs is threaten'd me, the king my old maſter muſt be relieved. There is ſome ſtrange thing toward, Edmund; pray you, be careful. [*Exit.*

EDM. This courteſy, forbid thee, ſhall the duke Inſtantly know; and of that letter too: —
This ſeems a fair deſerving, and muſt draw me
That which my father loſes; no leſs than all:
The younger riſes, when the old doth fall.

SCENE IV.

A part of the heath, with a hovel.

Enter LEAR, KENT, *and* Fool.

KENT. Here is the place, my lord; good my lord, enter:
The tyranny of the open night's too rough
For nature to endure. [*Storm ſtill.*
LEAR. Let me alone.
KENT. Good my lord, enter here.
LEAR. Wilt break my heart?[9]
KENT. I'd rather break mine own: Good my lord, enter.
LEAR. Thou think'ſt 'tis much, that this contentious ſtorm
Invades us to the ſkin: ſo 'tis to thee;
But where the greater malady is fix'd,
The leſſer is ſcarce felt.[a] Thou'dſt ſhun a bear:

[9] *Wilt break my heart?*] I believe that Lear does not addreſs this queſtion to Kent, but to his own boſom. Perhaps therefore we ſhould point the paſſage thus:

Wilt break, my heart?

The tenderneſs of Kent indeed induces him to reply, as to an interrogation that ſeemed to reflect on his own humanity.

STEEVENS.

[a] *But where the greater malady is fix'd,*
The leſſer is ſcarce felt.] So, in Spenſer's *Fairy Queen*, B. I. c. vi:

"The leſſer pangs can bear who hath endur'd the chief."

STEEVENS.

But if thy flight lay toward the raging ſea,[2]
Thou'dſt meet the bear i' the mouth. When the mind's free,
The body's delicate: the tempeſt in my mind
Doth from my ſenſes take all feeling elſe,
Save what beats there. — Filial ingratitude!
Is it not as this mouth ſhould tear this hand,
For liſting food to't? — But I will puniſh home: —
No, I will weep no more. — In ſuch a night
To ſhut me out! — Pour on; I will endure: [3] —
In ſuch a night as this! O Regan, Goneril! —
Your old kind father, whoſe frank heart gave all,[4] —
O, that way madneſs lies; let me ſhun that;
No more of that, —

KENT. Good my lord, enter here.

LEAR. Pr'ythee, go in thyſelf; ſeek thine own eaſe;
This tempeſt will not give me leave to ponder
On things would hurt me more. — But I'll go in:

[2] —— raging *ſea*,] Such is the reading of that which appears to be the elder of the two quartos. The other, with the folio, reads, — *roaring ſea*. STEEVENS.

[3] ——— *In ſuch a night*
To ſhut me out! — Pour on; I will endure:] Omitted in the quartos. STEEVENS.

[4] *Your old kind father, whoſe frank heart gave all,*] Old copies:
Your old kind father, whoſe frank heart gave you *all*, —.
STEEVENS.

I have already obſerved that the words, *father*, *brother*, *rather*, and many of a ſimilar ſound, were ſometimes uſed by Shakſpeare as monoſyllables. The editor of the folio, ſuppoſing the metre to be defective, omitted the word *you*, which is found in the quartos. MALONE.

That our author's verſification, to modern ears, (I mean to ſuch as have been tuned by the melody of an exact writer like Mr. Pope) may occaſionally appear overloaded with ſyllables, I cannot deny; but when I am told that he uſed the words — *father*, *brother*, and *rather*, as mooſyllables, I muſt withhold my aſſent in the moſt decided manner. STEEVENS.

In, boy; go firſt.[5] — [*to the* Fool.] You houſeleſs
poverty, —
Nay, get thee in. I'll pray, and then I'll ſleep. —
[Fool *goes in.*
Poor naked wretches, whereſoe'er you are,
That bide the pelting of this pitileſs ſtorm,
How ſhall your houſeleſs heads, and unfed ſides,
Your loop'd and window'd raggedneſs,[6] defend you

[5] *In, boy; go firſt.* &c.] Theſe two lines were added in the author's reviſion, and are only in the folio. They are very judiciouſly intended to repreſent that humility, or tenderneſs, or neglect of forms, which affliction forces on the mind. JOHNSON.

[6] —— *loop'd and* wiodow'd *raggedneſs,*] So in *The Amorous War*, 1648:

" —— ſpare me a doublet which
" Hath lioiogs io't, and no glaſs *windows.*"

This alluſion is as old as the time of *Plautus*, in one of whoſe plays it is found.

Again, in the comedy already quoted:

" —— this jerkin
" is wholly made of *doors.*" STEEVENS.

Loop'd is full of ſmall apertures, ſuch as were made in ancient caſtles, for firing ordnance, or ſpying the enemy. Theſe were wider without than within, and were called *loops* or *loop-holes*: which Coles in his Latin Dictionary, 1679, renders by the word *feneſtella.* MALONE.

Loops, as Mr. Heoley obſerves, particularly in caſtles and towers, were often deſigned "for the admiſſion of light, where windows would have been incommodious." Shakſpeare, he adds, "in *Othello*, and other places, has alluded to them."

To diſcharge *ordnance*, however, from *loopholes*, according to Mr. Malone's ſuppoſition, was, I believe, never attempted, becauſe almoſt impoſſible; although ſuch outlets were ſufficiently adapted to the uſe of arrows. Many alſo of theſe *loops*, ſtill exiſting, were contrived before fire arms had been introduced. STEEVENS.

Mr. Warton, in his excellent edition of Milton's Juvenile Poems, (p. 511) quotes the foregoing line as explanatory of a paſſage in that poet's verſes *in Quintum Novembris*:

" Tarda *feneſtratis* figens veſtigia *calcibus.*
" Talis, utl fama eſt, vaſta *Fraariſcus* eremo
" Tetra vagabatur ſolus per luſtra ferarum," ——

But from the ſucceeding in *Buchanan's Franciſcanus & Fratres*,

From ſeaſons ſuch as theſe? O, I have ta'en
Too little care of this! Take phyſick, pomp;
Expoſe thyſelf to feel what wretches feel;
That thou may'ſt ſhake the ſuperflux to them,
And ſhow the heavens more juſt.[7]

EDG. [*within.*] Fathom[8] and half, fathom and half! Poor Tom!

[*The* Fool *runs out from the hovel.*

FOOL. Come not in here, nuncle, here's a ſpirit, Help me, help me!

KENT. Give me thy hand. — Who's there?

FOOL. A ſpirit, a ſpirit; he ſays his name's poor Tom.

KENT. What art thou that doſt grumble there i' the ſtraw? Come forth.

Enter EDGAR, *diſguiſed as a Madman.*

EDG. Away! the foul fiend follows me! — Through the ſharp hawthorn blows the cold wind. —

theſe ſhoes or buſkins with *windows on them* appear to have compoſed a part of the habit of the Franciſcan order:

"Atque *feneſtratum* ſoleas captare *cothurnum*."

The Pariſh Clerk in *Chaucer*, (*Cant. Tales*, v. 3318, edit. 1775.) has "*Poules windows* corven on his ſhoos." HOLT WHITE.

[7] —— *Take phyſick, pomp;*
Expoſe thyſelf to feel what wretches feel;
That thou may'ſt ſhake the ſuperflux to them,
And ſhow the heavens more juſt.] A kindred thought occurs in *Pericles, Prince of Tyre:*

"O let thoſe cities that of plenty's cup
"And her proſperities ſo largely taſte,
"With their ſuperfluous riots, — hear theſe tears;
"The miſery of Tharſus may be theirs." MALONE.

[8] *Fathom* &c.] This ſpeech of Edgar is omitted in the quartos. He gives the ſign uſed by thoſe who are ſounding the depth at ſea. STEEVENS.

Humph! go to thy cold bed,[9] and warm thee.

LEAR. Haſt thou given all to thy two daughters?[2] And art thou come to this?

EDG. Who gives any thing to poor Tom? whom the foul fiend hath led through fire and through flame,[3] through ford and whirlpool, over bog and quagmire; that hath laid knives under his pillow,[4]

[9] *Humph! go to thy cold bed*, &c.] So, in the introduction to *The Taming of the Shrew*, *Sly* ſays, "go to thy cold bed and warm thee." A ridicule, I ſuppoſe, on ſome paſſage in a play as abſurd as *The Spaniſh Tragedy*. STEEVENS.

This line is a ſneer on the following one ſpoken by Hieronimo in *The Spaniſh Tragedy*, Act II:

"What outcries pluck me from my naked bed."

WHALLEY.

Humph! go to thy cold *bed, and warm thee.*] Thus the quartos. The editor of the folio 1623, I ſuppoſe, thinking the paſſage nonſenſe, omitted the word *cold*. This is not the only inſtance of unwarrantable alterations made even in that valuable copy. That the quartos are right, appears from the Induction to *The Taming of the Shrew*, where the ſame words occur. See Vol. IX. p. 208, n. 7. MALONE.

[2] *Haſt thou given all to thy two daughters?*] Thus the quartos. The folio reads, *Didſt thou give all to thy daughters?* STEEVENS.

[3] —— *led through fire and through flame,*] Alluding to the *ignis fatuus*, ſuppoſed to be lights kindled by miſchievous beings to lead travellers into deſtruction. JOHNSON.

[4] —— *laid knives under his pillow,*] He recounts the temptations by which he was prompted to ſuicide; the opportunities of deſtroying himſelf, which often occurred to him in his melancholy moods. JOHNSON.

Shakſpeare found this charge againſt the fiend, with many others of the ſame nature, in Harſenet's *Declaration*, and has uſed the very words of it. The book was printed in 1603. See Dr. Warburton's note, Act IV. ſc. i.

Infernal ſpirits are always repreſented as urging the wretched to ſelf-deſtruction. So, in *Dr. Fauſtus*, 1604:

"Swords, poiſons, halters, and envenom'd ſteel,
"Are laid before me to diſpatch myſelf." STEEVENS.

The paſſage in Harſenet's book which Shakſpeare had in view, is this:

and halters in his pew; ſet ratſbane by his porridge; made him proud of heart, to ride on a bay trotting-horſe over four-inch'd bridges, to courſe his own ſhadow for a traitor: — Bleſs thy five wits![5]

" This Examt. further ſayth, that one Alexander, ao apothecarie, having brought with him from London to Denham on a time a new *halter*, and two blades of *knives*, did leave the ſame upon the gallerie flnnre, in her maiſters houſe. — A great ſearch was made in the houſe to know how the ſaid halter and knife-blades came thither, — till Ma. Mainy io his next fit ſaid, it was reported that the *devil layd* them in the gallerie, that *ſome of thoſe that were poſſeſſed, might either hang themſelves with the halter, or kill themſelves with the blades.*"

The kind of temptation which the fiend is deſcribed as holding out to the unfortunate, might alſo have been ſuggeſted by tha ſtory of Cordila, in *The Mirrour for Magiſtrates*, 1575, where DESPAIRE viſits her in priſno, and ſhows her various inſtruments by which ſhe may rid herſelf of life:

" And there withall ſhe ſpred her garments lap aſſyde,
" Uoder the which a thouſand thiogs I ſawe with eyes;
" Both knives, ſharpe ſwords, poynadoes all bedyde
" With bloud, and poyſoos preſt, which ſhe could well deviſe." MALONE.

[5] —— *Bleſs thy five wits!*] So the five ſenſes were called by our old writers. Thus in the very ancient interlude of *The Five Elements*, ooe of the characters is *Senſual Appetite*, who with great ſimplicity thus iotroduces himſelf to the audience:

" I am callyd ſenſual apetyte,
" All creatures io me delyte,
" I comforte the *wyttys five*;
" The taſtyng ſmelling and herynge
" I refreſhe the ſygſite and felyoge
" In all creatures alyve."

Sig. B. iij. PERCY.

So again, in *Every Man*, a Morality:

" *Every* maa, thou art made, thou haſt thy *wyttes five*."

Again, io *Hycke Scorner*:

" I have ſpeot amys my v *wittes*."

Again, io *The Interlude of the Four Elements*, by John Raſtell, 1519:

" Brute beſtis have memory and their *wyttes five*;"

Again, in the firſt book of Gower *De Confeſſione Amantis*:

" As touchende of my *wittes five*." STEEVENS.

Tom's a-cold. — O, do de, do de, do de. — Bleſs thee from whirlwinds, ſtar-blaſting, and taking![6] Do poor Tom ſome charity, whom the foul fiend vexes: There could I have him now, — and there, — and there, — and there again, and there.

[*Storm continues.*

LEAR. What, have his daughters brought him to this paſs? —
Could'ſt thou ſave nothing? Did'ſt thou give them all?

FOOL. Nay, he reſerved a blanket, elſe we had been all ſhamed.

LEAR. Now, all the plagues that in the pendulous air
Hang fated o'er men's faults, light on thy daughters!

KENT. He had no daughters, ſir.

LEAR. Death, traitor! nothing could have ſubdu'd nature
To ſuch a lowneſs, but his unkind daughters. —
Is it the faſhion, that diſcarded fathers
Should have thus little mercy on their fleſh?
Judicious puniſhment! 'twas this fleſh begot
Thoſe pelican daughters.[7]

Shakſpeare, however, in this 141ſt Sonnet ſeems to have conſidered the *five wits*, as diſtinct from *the ſenſes*:

"But my *five wits*, nor my *five ſenſes* can
"Diſſuade one fooliſh heart from ſerving thee."

MALONE.

[6] —— *taking!*] To *take* is to blaſt, or ſtrike with malignant influence:

"—— ſtrike her young bones,
"Ye *taking* airs, with lameneſs!" JOHNSON.

[7] —— *pelican daughters.*] The young pelican is fabled to ſuck the mother's blood. JOHNSON.

So, in Decker's *Honeſt Whore*, 1630, ſecond part:

EDG. Pillicock ſat[8] on pillicock's-hill; — Halloo, halloo, loo, loo!

FOOL. This cold night will turn us all to fools and madmen.

EDG. Take heed o' the foul fiend: Obey thy parents; keep thy word juſtly;[9] ſwear not; commit not[10] with man's ſworn ſpouſe; ſet not thy ſweet heart on proud array: Tom's a-cold.

LEAR. What haſt thou been?

EDG. A ſerving-man, proud in heart and mind; that curl'd my hair;[11] wore gloves in my cap,[12]

"Shall a ſilly bird pick her own breaſt to nouriſh her young ones? the *pelican* does it, and ſhall not I?"

Again, in *Love in a Maze*, 1632:

"The *pelican* loves not her young ſo well
"That digs upon her breaſt a hundred ſprings."

STEEVENS.

[8] Pillicock *ſat* &c.] I once thought this a word of Shakſpeare's formation; but the reader may find it explained in Minſheu's Dict. p. 365, Article, 3299-2. — *Killico* is one of the devils mentioned in Harſenet's *Declaration*. The folio reads — Pillicock-hill. I have followed the quartos. MALONE.

The inquiſitive reader may alſo find an explanation of this word in a note annexed to Sir Thomas Urquart's tranſlation of Rabelais, Vol. I. B. I. ch. ii. p. 184, edit. 1750. STEEVENS.

[9] —— *keep thy* word *juſtly*;] Both the quartos, and the folio, have *words*. The correction was made in the ſecond folio. MALONE.

[10] —— commit *not* &c.] The word *commit* is uſed in this ſenſe by Middleton, in *Women beware Women*:

"His weight is deadly who *commits* with ſtrumpets."

STEEVENS.

[11] ———— proud *in heart and mind; that* curl'd my hair; &c.] "Then Ma. Mainy, by the inſtigation of the firſt of the ſeaven [*ſpirits*], began to ſet his hands unto his ſide, *curled his hair*, and uſed ſuch geſtures, as Ma. Edmunds [the exorciſt] preſently affirmed that that ſpirit was *Pride*. Herewith he began to curſe and banne, ſaying, What a poxe do I here? I will ſtay no longer amongſt a company of raſcal prieſts, but goe to the court, and brave it

ſerved the luſt of my miſtreſs's heart, and did the act of darkneſs with her; ſwore as many oaths as I ſpake words, and broke them in the ſweet face of heaven: one, that ſlept in the contriving of luſt, and waked to do it: Wine loved I deeply; dice dearly; and in woman, out-paramour'd the Turk: Falſe of heart, light of ear,[5] bloody of

amongſt my fellows, the noblemen there aſſembled." Harſnet's *Declaration*, &c. 1603.

" — ſhortly after they [the ſeven ſpirits] were all caſt forth, and in ſuch manner as Ma. Edmunds directed them, which was, that every devil ſhould depart in ſome certaine forme repreſenting either a beaſt or ſome other creature, that had the reſemblance of that ſinne wherein he was the chief author: whereupon the ſpirit of pride departed in the ſhape of a peacock; the ſpirit of *ſloth* in the likeneſs of an aſſe; the ſpirit of envie in the ſimilitude of a *dog*; the ſpirit of *gluttony* in the forme of a *wolfe*, and the other devils had alſo in their departure their particular likeneſſes agreeable to their natures." MALONE.

[4] —— *wore gloves in my cap*,] i. e. His miſtreſs's favours: which was the faſhion of that time. So, in the play called *Campaſpe*: "Thy men turned to women, thy ſoldiers to *lovers*, *gloves worn in velvet caps*, inſtead of plumes in graven helmets."

WARBURTON.

It was anciently the cuſtom to wear *gloves* in the hat on three diſtinct occaſions, viz. as the favour of a miſtreſs, the memorial of a friend, and as a mark to be challenged by an enemy. Prince Henry boaſts that he *will pluck a glove from the ſtomach'ſt creature*, and fix it in his helmet; and Tucca ſays to Sir Quintilian, in *Decker's Satiromaſtix*:

" —— Thou ſhalt wear her *glove* in thy wiſhipful *hat*, like to a leather brooch:" and Pandora in Lyly's *Woman in the Moon*, 1597:

" —— he that firſt preſents me with his head,
" Shall wear my *glove* in favour of the deed."

Portia, in her aſſumed character, aſks Baſſanio for his *gloves*, which ſhe ſays ſhe will *wear for his ſake*; and King Henry V. gives the pretended *glove* of Alençon to Fluellen, which afterwards occaſions his quarrel with the Engliſh ſoldier. STEEVENS.

[5] —— *light of ear*,] *Credulous of evil*, ready to receive malicious reports. JOHNSON.

hand; Hog in ſloth, fox in ſtealth, wolf in greedineſs,[6] dog in madneſs, lion in prey. Let not the creaking of ſhoes, nor the ruſtling of ſilks, betray thy poor heart to women: Keep thy foot out of brothels, thy hand out of plackets,[7] thy pen from lenders' books,[8] and defy the foul fiend.—

[6] —— *Hog in ſloth, fox in ſtealth, wolf in greedineſs*, &c.] The Jeſuits pretended to caſt the ſeven deadly ſins out of Mainy in the ſhape of thoſe animals that repreſented them; and before each was caſt out, Mainy by geſtures acted that particular ſin; curling his hair to ſhow *pride*, vomiting for *gluttony*, gaping and ſnoring for *ſloth*, &c.—Harſnet's book, pp. 279, 280, &c. To this probably our author alludes. STEEVENS.

[7] —— *thy hand out of* plackets,] It appeareth from the following paſſage in *Any Thing for a quiet Life*, a ſilly comedy, that *placket* doth not ſignify the petticoat in general, but only the aperture therein: "— between which is diſcovered the *open part* which is now called the *placket*." Bayly in his *Dictionary*, giveth the ſame account of the word.

Yet peradventure, our poet hath ſome deeper meaning in *The Winter's Tale*, where Autolycus ſaith — "You might have pinch'd a *placket*, it was ſenſeleſs:"—and, now I bethink me, ſir Thomas Urquart, knight, in his tranſlation of that wicked varlet Rabelais, ſtyleth the inſtrument wherewith Garagantua played at carnal tennis, his "*placket*-racket." See that work, Vol. I. p. 184, edit. 1750.

Impartiality nevertheleſs compelleth me to obſerve, that Maſter Coles in his Dictionary hath rendered *placket* by *finus muliebris*: and a pleaſant commentator who ſigneth himſelf T. C. hath alſo produced inſtances in favour of that ſignification; for, ſaith he,—but bear we his own words:

"Peradventure a placket ſignified neither a petticoat nor any part of one; but a *ſtomacher*." See the word *Torace* in Florio's Italian Dict. 1598. "The breſt or bulke of a man.—Alſo a *placket* or *ſtomacher*."—The word ſeems to be uſed in the ſame ſenſe in *The Wandering Whores*, &c. a comedy, 1663: "If I meet a cull in Moorfields, I can give him leave to dive in my *placket*."

So that, after all, this matter is enwrapped in much and painful uncertainty. AMNER.

[8] —— *thy pen from lenders' books*,] So, in *All Fools*, a comedy by Chapman, 1605:

Still through the hawthorn blows the cold wind:
Says ſuum, mun, ha no nonny, dolphin my boy,
my boy, ſeſſa; let him trot by. [8] [*ſtorm continues.*

" If I but *write my name in mercers' books*,
" I am as ſure to have at ſix months end
" A raſcal at my elbow with his mace," &c. STEEVENS.

[8] *Says ſuum, mun, ha no nonny, dolphin my boy, my boy, ſeſſa; let him trot by.*] The quartos read—the cold wind; hay, no on ny, Dolphin my boy, my boy, *ceaſe*, let him trot by. The folio:—the cold wind: ſayes ſuum, mun, nonny, Dolphin my boy, boy *Seſſey*, let him trot by. The text is formed from the two copies. I have printed *Seſſa*, inſtead of *Seſſey*, becauſe the ſame exact word occurs in the ſoduction to *The Taming of the Shrew*: " Therefore, *paucas pallabris*; let the world ſlida: *Seſſa*." MALONE.

Hey no nonny is the burthen of a ballad in *The Two Noble Kinſmen* (ſaid to be written in conjunction with Fletcher) and was probably common to many others. The folio introduces it into one of *Ophelia's* ſongs.—

Dolphin, my *boy*, my *boy*,
Ceaſe, *let him trot by*;
It ſeemeth not that ſuch a foe
From me or you would fly.

This is a ſtanza from a very old ballad written on ſome battle fought in France, during which the king, unwilling to put the ſuſpected valour of his ſon the *Dauphin*, i. e. *Dolphin* (ſo called and ſpelt at thoſe times) to the trial, is repreſented as deſirous to reſtrain him from any attempt to eſtabliſh an opinion of his courage on an adverſary who wears the leaſt appearance of ſtrength; and at laſt aſſiſts in propping up a dead body againſt a tree for him to try his manhood upon. Therefore as different champions are ſuppoſed to croſs the field, the king always diſcovers ſome objection to his attacking each of them, and repeats theſe two lines as every freſh perſonage is introduced.

Dolphin, my *boy*, my *boy*, &c.

The ſong I have never ſeen, but had this account from an old gentleman, who was only able to repeat part of it, and died before I could have ſuppoſed the diſcovery would have been of the leaſt importance to me.—— As for the words, *ſays ſuum, mun*, they are only to be found in the firſt folio, and were probably added by the players, who, together with the compoſitors, were likely enough to corrupt what they did not underſtand, or to add more

LEAR. Why, thou were better in thy grave, than to anſwer with thy uncover'd body this extremity of the ſkies.—Is man no more than this? Conſider him well: Thou oweſt the worm no ſilk, the beaſt no hide, the ſheep no wool, the cat no perfume:—Ha! here's three of us are ſophiſticated!—Thou art the thing itſelf: unaccommodated man is no more but ſuch a poor, bare, forked animal as thou art.—Off, off, you lendings:—Come; unbutton here.[9]— [*tearing off his clothes.*

FOOL. Pr'ythee, nuncle, be contented; this is a naughty night to ſwim in.[8]—Now a little fire in a

of their own to what they already concluded to be nonſenſe. STEEVENS.

Cokes cries out in *Bartholemew Fair*:

"God's my life!—He ſhall be *Dauphin my boy!*"

FARMER.

It is obſervable that the two ſongs to which Mr. Steevens refers for the burden of *Hey no nonny*, are both ſung by girls diſtracted from diſappointed love. The meaning of the burden may be inferred from what follows: Drayton's *Shepherd's Garland*, 1593, 4to:

"Who ever heard thy pipe and pleaſing vaine,
"And doth but heare this feurrill miuſtralcy,
"Theſe *nonines* of filthie ribauldry,
"That doth not muſe"

Again, in White's *Wit of a Woman*:

"—theſe dancers ſometimes do teach them trickes above treochmore, yea and ſometimes ſuch lavoltas, that they mount to high, that you may ſee their *hey nony, nony, nony, no.*" HENLEY.

[9] *Come; unbutton here*] Thus the folio. One of the quartos reads: *Come on, be true.* STEEVENS.

[8] —*a* naughty *night to ſwim in.*] So Tuſſer, chap. 42. fol. 93.

"Ground grauellie, ſaodie, and mixed with claie,
"Is *naughte* for hops anie manner of waie."

Naughty ſignifies *bad, unfit, improper.* This epithet which, as it ſtands here, excites a ſmile, in the age of Shakſpeare was employed on ſerious occaſions. The merriment of the fool therefore depended on his general image, and not on the quaintneſs of its auxiliary. STEEVENS.

wild field were like an old lecher's heart;[3] a ſmall ſpark, all the reſt of his body cold.—Look, here comes a walking fire.

EDG. This is the foul fiend Flibbertigibbet:[4] he begins at curfew, and walks till the firſt cock;[5]

[3] —— *an old lecher's heart;*] This image appears to have been imitated by Beaumont and Fletcher in *The Humourous Lieutenant*:

" ——an *old man's* looſe deſire
" Is like the glow-worm's light the apes ſo wonder'd at;
" Which when they gather'd ſticks, and laid upon't,
" And blew and blew, turn'd tail, and went out preſently."
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[4] —— *Flibbertigibbet:*] We are not much acquainted with this fiend. Latimer in his ſermons mentions him; and Heywood, among his ſixte hundred of *Epigrams*, edit. 1576, has the following, *Of calling one Flebergibet*:

" Thou *Flebergibet*, *Flebergibet*, thou wretch!
" Wotteſt thou whereto laſt part of that word doth ſtretch?
" Leave that word, or I'le baſte thee with a libet;
" Of all woords I hate woords that end with gibet."
STEEVENS.

" Fraterello, *Flibbertigibet*, Hoberdidance, Tocobatto, were four devils of the round or morrice ..... Theſe four had forty aſſiſtants under them, as themſelves doe confeſſe." *Harſnet*, P. 40. PERCY.

[5] — *he begins at curfew, and walks till the firſt cock;*] It is an old tradition that ſpirits were relieved from the confinement in which they were held during the day, at the time of curfew, that is, at the cloſe of day, and were permitted to wander at large till the firſt cock crowing. Hence in *The Tempeſt* they are ſaid to " rejoice to hear the ſolemn curfew." See *Hamlet*, Act I. ſc. i:

" — and at his [the cock's] warning,
" Whether in ſea or fire, in earth or air,
" The extravagant and erring ſpirit hies
" To his confine."

Again, ſcene v:

" I am thy father's ſpirit,
" Doom'd for a certain time *to walk the night*,
" And *for the day* confin'd to faſt in fires,—." MALONE.

See Vol. IV. p. 36, n. 4. STEEVENS.

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See Vol. IV. p. 36, n. 4. STEEVENS.

he gives the web and the pin,[6] ſquints the eye, and makes the hare-lip; mildews the white wheat, and hurts the poor creature of earth.

Saint Withold footed thrice the wold;
He met the night-mare, and her nine-fold;
Bid her alight,
And her troth plight,
And, aroint thee, witch, aroint thee![7]

[6] —— *web and the pin,*] Diſeaſes of the eye. JOHNSON.

So, in *Every Woman in her Humour*, 1609. One of the characters is giving a ludicrous deſcription of a lady's face, and when he comes to her eyes he ſays, "a *pin and web* argent, in hair dun." STEEVENS.

[7] *Saint Withold footed thrice the wold;*
He met the night-mare, and her nine-fold;
Bid her alight,
And her troth plight,
And aroint thee, witch, aroint thee!] We ſhould read it thus:
Saint Withold footed thrice the wold,
He met the night-mare, and her *name told*,
Bid her alight, and her truth plight,
And arnynt thee, witch, arnynt thee *right*.
i. e. Saint Withold traverſing the *wold* or *downs*, met the night-mare; who having told her name, he obliged her to *alight* from thoſe perſons whom ſhe rides, and *plight her troth* to do no more miſchief. This is taken from a ſtory of him in his legend. Hence he was invoked as the patron ſaint againſt that diſtemper. And theſe verſes were no other than a popular charm, or *night-ſpell* againſt the Epialtes. The laſt line is the formal execration or apoſtrophe of the ſpeaker of the charm to the witch, *aroynt thee right*, i. e. depart forthwith. *Bedlams*, gipſies, and ſuch like vagabunds, uſed to ſell theſe kinds of ſpells or charms to the people. They were of various kinds for various diſorders, and addreſſed to various ſaints. We have another of them in the *Monſieur Thomas* of Fletcher, which he expreſsly calls a *night-ſpell*, and is in theſe words:

"Saint George, Saint George, our lady's knight,
"He walks by day, ſo he does by night;
"And when he had her found,
"He her beat and her bound;
"Until *to him her troth ſhe plight*,
"She would not ſtir from him that night." WARBURTON.

KENT. How fares your grace?

This is likewife one of the "magical cures" for the *incubus*, quoted, with little variation, by Reginald Scott in his *Diſcovery of Witchcraft*, 1584. STEEVENS.

In the old quarto the corruption is ſuch as may deſerve to be noted. "Swithalde footed thrice the olde anelthu night moore and her oine folde bid her, O light and her troth plight and arint thee, with ariot thee." JOHNSON.

Her *nine fold* ſeems to be put (for the ſake of the rhyme) inſtead of her *nine fools*. I cannot find this adventure in the common legend of St. Vitalis, who, I ſuppoſe, is here called St. Withold. TYRWHITT.

Shakſpeare might have met with St. Withold in the old ſpurious play of *King John*, where this ſaint is invoked by a Franciſcan friar. The *wold* I ſuppoſe to be the true reading. So, in *The Coventry Collection of Myſteries*, Muſ. Brit. Veſp. D. viii. p. 23, Herod ſays to one of his officers:

"Seyward bolde, walke thou on *wolde*,
"And wyſely behold all abowte," &c.

Dr. Hill's reading, the *cold*, (mentioned in the next note,) is the reading of Mr. Tate in his alteration of this play in 1681.

Leſt the reader ſhould ſuppoſe the compound—night-*mare*, has any reference to *horſe*-fleſh, it may be obſerved that *mara*, Saxon, ſignifies an *incubus*. STEEVENS.

It is pleaſant to ſee the various readings of this paſſage. In a book called the *Actor*, which has been aſcribed to Dr. Hill, it is quoted "*Swithin* footed thrice the *cold*." Mr. Colman has it in his alteration of *Lear*,

"*Swithin* footed thrice the *world*."

The ancient reading is *the olds*: which is pompouſly corrected by Mr. Theobald, with the help of his friend Mr. Biſhop, to the *wolds*: in fact it is the ſame word. Spelman writes, *Burton upon olds*; the *provincial* pronunciation is ſtill the *olds*: and that probably was the vulgar orthography. Let us read then,

St. Withold footed thrice the *olds*,
He met the night-mare, and her nine *folds*, &c.

FARMER.

I was ſurpriſed to ſee in the *Appendix* to the laſt edition of Shakſpeare, [i. e.] that of 1773] that my reading of this paſſage was "Swithin footed thrice the *world*." I have ever been averſe to capricious variations of the old text; and, in the preſent inſtance,

Enter GLOSTER, *with a torch.*

LEAR. What's he?

KENT. Who's there? What is't you ſeek?

GLO. What are you there? Your names?

EDG. Poor Tom; that eats the ſwimming frog, the toad, the tadpole, the wall-newt, and the water;[8] that in the fury of his heart, when the foul fiend rages, eats cow-dung for ſallets; ſwallows the old rat, and the ditch-dog; drinks the green mantle of the ſtanding pool; who is whipp'd from

the rhyme, as well as the ſeoſe, would have indueed me to abide by it. *World* was merely an error of the preſs. *Wold* is a word ſtill in uſe in the North of England; ſignifying a kiud of down near the ſea. A large tract of country in the Eaſt-Riding of Yorkſhire is ealled the *Wolds*. COLMAN.

Both the quartos and the folio have *old*, not *olds*. *Old* was merely the word *wold* miſpelled, from followiog the fouod. There are a huodred ioſtances of the ſame kiod io the old copies of theſe plays.

For what purpoſe the locubus is eojoined to *plight her troth*, will appear from a paſſage io Scot's *Diſcovery of Witchcraft*, 1584; which Shakſpeare appears to have had in view: "— howbeit, there are magieal cures for it, [the *night-mare* or *incubus*,] as for example:

"S. George, S. George, our ladies knight,
"He walk'd by daie, ſo did he by oight,
"Uotil ſuch time as he hir fouod:
"He hir beat aod he hir bound,
"*Until hir troth ſhe to him plight*
"She would not enme to hir [r. *him*] that night."

Her *nine fold* are her *nine familiars*. *Avoint thee!* [*Dii te averruncent!*] has beeo already explaioed in Vol. X. p. 342, n. 4. MALONE.

[8] —— *the wall-newt, and the* water;] i. e. the water-*newt*. This was the phraſeology of Shakſpeare's time. "He was a wiſe mao aod a merry," was the common language. So Falſtaff ſays to Shallow, "he is your ſerving-man, and your *huſband*," i. e. huſband-man. MALONE.

tything to tything,[9] and ſtock'd, puniſh'd, and impriſon'd;[8] who hath had three ſuits to his back, ſix ſhirts to his body, horſe to ride, and weapon to wear,—

But mice, and rats, and ſuch ſmall deer,
Have been Tom's food for ſeven long year.[3]

Beware my follower:—Peace, Smolkin; peace,[4] thou fiend!

GLO. What, hath your grace no better company?

EDG. The prince of darkneſs is a gentleman;[5] Modo he's call'd, and Mahu.[6]

[9] —— *whipp'd from* tything *to* tything,] A *tything* is a diviſion of a place, a diſtrict; the ſame in the country, as a ward in the city. In the Saxon times every hundred was divided into *tythings*. Edgar alludes to the acts of *Queen Elizabeth* and *James I.* againſt rogues, vagabonds, &c. In the Stat. 39 Eliz. ch. 4. it is enacted, that every vagabond, &c. ſhall be publickly *whipped and ſtat* from pariſh to pariſh. STEEVENS.

[8] — — *and ſtock'd, puniſh'd, and impriſon'd;*] So the folio, The quartos read perhaps rightly: — and *ſtock-puniſh'd*, and impriſon'd. MALONE.

[3] *But mice, and rats, and ſuch ſmall* deer,
Have been Tom's food for ſeven long year.] This diſtich is part of a deſcription given in the old metrical romance of *Sir Bevis*, of the hardſhips ſuffered by *Bevis* when confined for ſeven years in a dungeon:

" Rattes and myce and ſuch ſmal dere
" Was his meate that ſevan yere." Sig. F. iij. PERCY.

[4] —— *Peace*, Smolkin; *peace*,] " The names of other punie ſpirits caſt out of Trayford were theſe: Hilco, *Smolkin*, Hillio," &c. Harſnet, p. 49. PERCY.

[5] *The prince of darkneſs is a gentleman;*] This is ſpoken in reſentment of what Gloſter had juſt ſaid — " Has your grace no *better* company?" STEEVENS.

[6] *The prince of darkneſs is a gentleman;*
Modo *he's call'd, and* Mahu.] So, in Harſnet's *Declaration*, *Maho* was the chief devil that had poſſeſſion of Sarah Williams; but another of the poſſeſſed, named Richard Mainy, was moleſted

GLO. Our fleſh and blood, my lord, is grown ſo vile,
That it doth hate what gets it.

EDG. Poor Tom's a-cold.

GLO. Go in with me; my duty cannot ſuffer[7]
To obey in all your daughters' hard commands:
Though their injunction be to bar my doors,
And let this tyrannous night take hold upon you;
Yet have I ventur'd to come ſeek you out,
And bring you where both fire and food is ready.

LEAR. Firſt let me talk with this philoſopher:—
What is the cauſe of thunder?

KENT. Good my lord, take his offer;
Go into the houſe.

LEAR. I'll talk a word with this ſame learned Theban:[8]—
What is your ſtudy?

by a ſtill more conſiderable fiend called *Modu*. See the book already mentioned, p. 263, where the ſaid Richard Mainy depoſes: "Furthermore it is pretended, . . . that there remaineth ſtill in mee the prince of all other devils, whoſe name ſhould be *Modu*;" he is elſewhere called, "the prince *Modu*:" ſo, p. 269, "When the ſaid prieſts had diſpatched theire buſineſs at Hackney (where they had been exorciſing Sarah Williams) they then returned towards mee, uppon pretence to caſt the great prince *Modu* . . . out mee." STEEVENS.

In *The Goblins*, by Sir John Suckling, a catch is introduced which concludes with theſe two lines:

"The prince of darkneſs is a gentleman:
"Mahu, Mahu is his name."

I am inclined to think this catch not to be the production of Suckling, but the original referred to by Edgar's ſpeech. REED.

[7] —— *cannot ſuffer* —] i. e. my duty will not ſuffer *me* &c. M. MASON.

[8] —— *learned Theban:*] Ben Jonſon in his *Maſque of Pan's Anniverſary*, has introduced a *Tinker* whom he calls a *learned Theban*, perhaps in ridicule of this paſſage. STEEVENS.

EDG. How to prevent the fiend, and to kill vermin.

LEAR. Let me aſk you one word in private.

KENT. Importune him once more to go, my lord,
His wits begin to unſettle.[9]

GLO. Can'ſt thou blame him?
His daughters ſeek his death:—Ah, that good Kent!—
He ſaid it would be thus:—Poor baniſh'd man!—
Thou ſay'ſt, the king grows mad; I'll tell thee, friend,
I am almoſt mad myſelf: I had a ſon,
Now outlaw'd from my blood; he fought my life,
But lately, very late; I lov'd him, friend,—
No father his ſon dearer: true to tell thee,
[*Storm continues.*
The grief hath craz'd my wits. What a night's this!
I do beſeech your grace,—

LEAR. O, cry you mercy,

[9] *His wits begin to unſettle.*] On this occaſion, I cannot prevail on myſelf to omit the following excellent remark of Mr. Horace Walpole, [now Lord Orford] inſerted in the poſtſcript to his *Myſterious Mother*. He obſerves, that when "*Belvidera* talks of

Lutes, laurels, ſeas of milk, and ſhips of amber,——

ſhe is not mad, but light-headed. When madneſs has taken poſſeſſion of a perſon, ſuch character ceaſes to be fit for the ſtage, or at leaſt ſhould appear there but for a ſhort time; it being the buſineſs of the theatre to exhibit paſſions, not diſtempers. The fineſt picture ever drawn, of a head diſcompoſed by misfortune, is that of *King Lear*. His thoughts dwell on the ingratitude of his daughters, and every ſentence that falls from his wildneſs excites reflection and pity. Had frenzy entirely ſeized him, our compaſſion would abate: we ſhould conclude that he no longer felt unhappineſs. Shakſpeare wrote as a philoſopher, Otway as a poet."
STEEVENS.

Noble philoſopher, your company.

EDG. Tom's a-cold.

GLO. In, fellow, there, to the hovel: keep thee warm.

LEAR. Come, let's in all.

KENT. This way, my lord.

LEAR. With him;
I will keep ſtill with my philoſopher.

KENT. Good my lord, ſooth him; let him take the fellow.

GLO. Take him you on.

KENT. Sirrah, come on; go along with us.

LEAR. Come, good Athenian.

GLO. No words, no words: Huſh.

EDG. *Child Rowland to the dark tower came.*[a]
His word was ſtill,—Fie, foh, and fum.
I ſmell the blood of a Britiſh man. [*Exeunt.*

[a] *Child* Rowland *to the dark tower came,*] The word *child* (however it came to have this ſenſe) is often applied to *Knights*, &c. in old hiſtorical ſongs and romances; of this innumerable inſtances occur in *The Reliques of ancient Engliſh Poetry*. See particularly in Vol. I. ſ. iv. v. 97, where in a deſcription of a battle between two knights, we find theſe lines:

"The Eldridge knighte, he prick'd his ſteed;
"Syr Cawline bold abode:
"Then either ſhook his truſty ſpear,
"And the timber theſe two *children* bare
"So ſoon in ſunder ſtode."

See in the ſame volumes the ballads concerning the *child of Elle*, *child waters*, *child Maurice*, (Vol. III. ſ. xx.) &c. The ſame idiom occurs in *Spenſer's Fairy Queen*, where the famous knight ſir Triſtram is frequently called *Child Triſtram*. See B. V. c. ii. ſt. 8. 13. B. VI. c. ii. ſt. 36. ibid. c. viii. ſt. 15. PERCY.

SCENE V.

A Room in Gloſter's *Caſtle.*

Enter CORNWALL *and* EDMUND.

CORN. I will have my revenge, ere I depart his houſe.

Beaumont and Fletcher, in *The Woman's prize* refer alſo to this:

" —— a mere hobby-horſe
" S e made the *Child Rowland*,"

In *Have with you to Saffron Walden, or Gabriel Harvey's Hunt is up*, 1598, part of theſe lines repeated by Edgar is quoted: " —— a pedant, who will find matter enough to dilate a whole daye of the firſt inuentioo of

" Fy, fa, ſum,
" I ſmell the blond of ao Engliſhman."

Both the quartos read:

—— to the dark *town come*. STEEVENS.

Child is a common term in our old metrical romances and ballads; and is generally, if not always, applied to the hero or principal perſonage, who is ſometimes a *knight*, and ſometimes a *thief*. *Sir Tryamour* is repeatedly ſo called both before and after his knighthood. I think, however, that this line is part of a tranſlation of ſome Spaniſh, or perhaps, French, ballad. But the two following lines evidently belong to a different ſubject: I find them in the Second part of *Jack and the Giants*, which, if not as old as Shakſpeare's time, may have been compiled from ſomething that was ſo: They are uttered by a giant:

" *Fee, faw, fum,*
" *I ſmell the blood of an Engliſhman;*
" Be he alive, or be he dead,
" I'll grind his bones to make me bread."

Engliſh is here judiciouſly changed to *Britiſh*, becauſe the characters are *Britons*, and the ſcene is laid long before the Engliſh had any thing to do with this country. Our author is oot ſo attentive to propriety oo every occaſion.

EDM. How, my lord, I may be cenſnred, that nature thus gives way to loyalty, ſomething fears me to think of.

CORN. I now perceive, it was not altogether your brother's evil diſpoſition made him ſeek his death; but a provoking merit,[3] ſet a-work by a reproveable badneſs in himſelf.

EDM. How malicious is my fortune, that I muſt repent to be juſt! This is the letter he ſpoke of, which approves him an intelligent party to the advantages of France. O heavens! that this treaſon were not, or not I the detector!

CORN. Go with me to the ducheſs.

EDM. If the matter of this paper be certain, you have mighty buſineſs in hand.

CORN. True, or falſe, it hath made thee earl of Gloſter. Seek out where thy father is, that he may be ready for our apprehenſion.

EDM. [*Aſide.*] If I find him comforting[4] the king, it will ſtuff his ſuſpicion more fully.—I will

[3] ——*but a* provoking *merit.*] *Provoking*, here means *ſtimulating;* a merit he felt in himſelf, which irritated him againſt a father that had none. M. MASON.

Corowall, I ſuppoſe, means the merit of Edmund, which, being noticed by Gloſter, provoked or inſtigated Edgar to ſeek his father's death. Dr. Warburton conceived that the merit ſpoken of was that of Edgar. But how is this conſiſtent with the reſt of the ſentence? MALONE.

[4] ——*comforting* ——] He uſes the word in the juridical ſenſe for *ſupporting, helping,* according to its derivation; *ſalvia* confortat *nervos.—Schol. Sal.* JOHNSON.

Johnſon refines too much on this paſſage; *comforting* means merely giving *comfort* or *aſſiſtance.* So Gloſter ſays in the beginning of the next ſcene:

"——I will piece out the *comfort* with what addition I can."

M. MASON.

perſevere in my courſe of loyalty, though the conflict be ſore between that and my blood.

CORN. I will lay truſt upon thee; and thou ſhalt find a dearer father in my love. [*Exeunt.*

SCENE VI.

A Chamber in a Farm-houſe, adjoining the Caſtle.

Enter GLOSTER, LEAR, KENT, FOOL, *and* EDGAR.

GLO. Here is better than the open air; take it thankfully: I will piece out the comfort with what addition I can: I will not be long from you.

KENT. All the power of his wits has given way to his impatience:—The gods reward your kindneſs! [*Exit* GLOSTER.

EDG. Frateretto calls me; and tells me; Nero is an angler[5] in the lake of darkneſs. Pray, innocent,[6] and beware the foul fiend:

[5] Frateretto *calls me; and tells me, Nero is an angler* &c.] See p. 425, n. 4.

Mr. Upton obſerves that Rabelais, B. II. c. xxx. ſays that Nero was a fidler in hell, and Trajan and angler.

Nero is introduced in the preſent play above 800 years before he was born. MALONE.

The *Hiſtory of Gargantua* had appeared in Engliſh before 1575, being mentioned in Langham's *Letter*, printed in that year. RITSON.

[6] —— *Pray*, innocent,] Perhaps he is here addreſſing the *Fool*. *Fools* were anciently called *Innocents*. So, in *All's well that ends well:* "——the Sheriff's *Fool*—a dumb *innocent*, that could not ſay him nay." See Vol. IX. p. 147, n. 8.

FOOL. Pr'ythee, nuncle, tell me,[7] whether a madman be a gentleman, or a yeoman?

LEAR. A king, a king!

FOOL.[8] No; he's a yeoman, that has a gentleman to his ſon: for he's a mad yeoman, that ſees his ſon a gentleman before him.

LEAR. To have a thouſand with red burning ſpits
Come hizzing in upon them:—

EDG.[9] The foul fiend bites my back.

FOOL. He's mad, that truſts in the tamenenefs of a wolf, a horſe's health,[a] a boy's love, or a whore's oath.

Again, in "The Whipper of the Satyre his penance in a white Sheete," &c. 1601:

"A gentleman that had a wayward *foole*,
"To paſſe the time, would needes at puſh-pin play:
"And playing falſe, doth ſtirre the wav'ring ſtoole:
"The *innocent* had ſpi'd him, and cri'd fie," &c.

STEEVENS.

[7] Fool. *Pr'ythee, nuncle, tell me,*] And before in the ſame Act, ſc. iii:—"Cry to it, *nuncle*." Why does the Fool call the old king, *nuncle*? But we have the ſame appellation in *The Pilgrim*, by Fletcher:

"Farewell, *nuncle*,—" Act IV. ſc. i.

And in the next ſcene, alluding to Shakſpeare:

"What mops and mowes it makes." WHALLEY.

See Mr. Vaillant's very deciſive remark on this appellation, p. 316, n. 6. STEEVENS.

[8] *Fool.*] This ſpeech is omitted in the quartos. STEEVENS.

[9] *Edg.*] This and the next thirteen ſpeeches (which Dr. Johnſon had excluſed in erotchets) are only in the quartos. STEEVENS.

[a] —— *a horſe's* health,] Without doubt we ſhould read—*heels*, i. e. to ſtand behind him. WARBURTON.

Shakſpeare is here ſpeaking not of things maliciouſly treacherous, but of things uncertain and not durable. A horſe is above all other animals ſubject to diſeaſes. JOHNSON.

Heels is certainly right. "*Truſt not a horſe's heel*, nor a dog's

LEAR. It ſhall be done, I will arraign them ſtraight:—
Come, ſit thou here, moſt learned juſticer;[3] —— [*To* EDGAR.
Thou, ſapient ſir, ſit here. [*To the* Fool.]— Now, you ſhe foxes!—

EDG. Look, where he ſtands and glares!—Wanteſt thou eyes[4] at trial, madam?[5]

tooth," is a proverb in Ray's collection; as ancient at leaſt as the time of our Edward II:

Et ideo Bahio *in comœdiis inſinuat; dicens;*
In fide, dente, pede, mulieris, equi, canis, eſt fraus.
Hoc ſic vulgariter eſt dici:
"Till horſis fote thou never traiſt,
"Till hondis toth, no womans faith."
Forduni Scoticronicon, L. XIV. c. xxxii.

That in the text is probably from the *Italian*. RITSON.

[3] —— *moſt learned* juſticer;—] The old copies read—*juſtice*. The correction was made by Mr. Theobald. MALONE.

[4] *Wanteſt* &c.] I am not confident that I underſtand the meaning of this deſultory ſpeech. When Edgar ſays, *Look where he ſtands and glares!* he ſeems to be ſpeaking in the character of a mad man, who thinks he ſees the fiend. *Wanteſt thou eyes at trial, madam?* is a queſtion which appears to be addreſſed to the viſionary Goneril, or ſome other abandon'd female, and may ſignify, *Do you want to attract admiration, even while you ſtand at the bar of juſtice?* Mr. Seward propoſes to read, *wanton'ſt* inſtead of *wanteſt*. STEEVENS.

[5] — *at trial, madam?*] It may be obſerved that Edgar, being ſuppoſed to be found by chance, and therefore to have no knowledge of the reſt, connects not his ideas with thoſe of Lear, but purſues his own train of delirious or fantaſtick thought. To theſe words *At trial, madam?* I think therefore that the name of Lear ſhould be put. The proceſs of the dialogue will ſupport this conjecture. JOHNSON.

Come o'er the bourn, Beſſy, to me:[5]—

FOOL. *Her boat hath a leak,*
And ſhe muſt not ſpeak
Why ſhe dares not come over to thee.

[5] *Come o'er the* bourn, *Beſſy to me:*] Both the quartos and the folio have—o'er the *broome*. The correction was made by Mr. Steevens. MALONE.

As there is no relation between *broom* and a *boat*, we may better read:

Come o'er the *brook*, Beſſy, to me. JOHNSON.

At the beginning of *A very mery and pythie commedie, called, The longer thou liveſt, the more Foole thou art*, &c. Imprinted at London by William How, &c. black letter, no date, "Entreth *Moros*, counterfaiting a vaine geſture and fooliſh countenaunce, ſyngiug the foote of many ſongs, as fooles were wont;" and among them is this paſſage, which Dr. Johnſon has very juſtly ſuſpected of corruption:

"Com over the *boorne* Beſſé,
"My little pretie Beſſé,
"Com over the *boorne*, Beſſé, to me."

This ſong was entered on the books of the Stationer's Company in the year 1564.

A *bourn* in the north ſignifies a *rivulet* or *brook*. Hence the names of many of our villages terminate in *burn*, as Milburn, Sherburn, &c. The former quotation, together with the following inſtances, at once confirm the juſtneſs of Dr. Johnſon's remark, and ſupport the reading.

So, in Drayton's *Polyolbion*, Song 1:

"The *bourns*, the brooks, the becks, the rills, the rivulets."

Again, in Spenſer's *Faery Queen*, B. II. c. vi:

"My little boat can ſafely paſſe this perilous *bourne*."

Shakſpeare himſelf, in *The Tempeſt*, appears to have diſcriminated *bourn* from *bound of land* in general:

"*Bourn*, bound of land, tilth, vinevard, none."

Again, in *The Viſion of Pierce Plouman*, line 8:

"Under a brode banke by *bourne* ſyde."

To this I may add, that *bourn*, a boundary, is from the French *borne*. *Bourne*, or (as it ought to be ſpelt) *burn*, a rivulet, is from the German *bura*, or *born*, a well. STEEVENS.

There is a peculiar propriety in this addreſs, that has not, I believe, been hitherto obſerved. *Beſſy* and poor *Tom*, it ſeems,

EDG. The foul fiend haunts poor Tom in the voice of a nightingale.[6] *Hopdance* cries in Tom's belly[7] for two white herring.[8] Croak not, black angel; I have no food for thee.

KENT. How do you, ſir? Stand you not ſo amaz'd:
Will you lie down and reſt upon the cuſhions?

uſually travelled together. The author of *The Court of Conſcience, or Dick Whippers Seſſions*, 1607, deſcribing *beggars, idle rogues*, and *counterfeit madmen*, thus ſpeaks of theſe aſſociates:

"Another ſort there is among you; they
"Do rage with furie as if they were ſo frantique
"They knew not what they did, but every day
"Make ſport with ſtick and ſtowers like an antique;
"Stowt roge and harlot counterfeited gomme;
"One calls herſelf poor *Beſſe*, the other *Tom*."

The old ſong of which Mr. Steevens has given a part, conſiſted of nine lines, but they are not worth inſertion. MALONE.

[6] ——— *in the voice of a nightingale.*] Another depponent in Harſnet's book, (p. 225,) ſays, that the miſtreſs of the houſe kept *a nightingiele* in a cage, which being one night eolled, and conveyed away into the garden, it was pretended the devil had killed it in ſpite. Perhaps this paſſage ſuggeſted to Shakſpeare the circumſtance of Tom's being haunted *in the voice of a nightingale.* PERCY.

[7] —— *Hopdance cries in Tom's belly* ——] In Harſnet's book, p. 194, 195, Sarah Williams (one of the pretended demoniacs) depoſeth, "— that if at any time ſhe did beleh, as often times ſhe did by reaſon that ſhe was troubled with a wind in her ſtomacke, the prieſts would lay at ſuch times, that then the ſpirit began to riſe in her.... and that the wind was the devil." And, "as ſhe ſaith, if they heard any *croaking in her belly*.... then they would make a wonderfull matter of that." *Hoberdidance* is mentioned before in Dr. Percy's note. STEEVENS.

"One time ſhe remembereth, that ſhee having the ſaid *croaking in her belly*, they ſaid it was the *devil* that was about the bed, that ſpake *with the voice of a toad*." *Ibidem.* MALONE.

[8] —— *white herring*] *White herrings* are *pickled herrings*. See *The Northumberland Houſehold Book*, p. 8. STEEVENS.

LEAR. I'll ſee their trial firſt:—Bring in the evidence.—
Thou robed man of juſtice, take thy place!—
[*To* EDGAR.
And thou, his yoke-fellow of equity, [*To the* FOOL.
Bench by his ſide:—You are of the commiſſion,
Sit you too. [*To* KENT.

EDG. Let us deal juſtly.

Sleepeſt, or wakeſt thou, jolly ſhepherd?[9]
Thy ſheep be in the corn;
And for one blaſt of thy minikin mouth,
Thy ſheep ſhall take no harm.

Pur![a] the cat is grey.

LEAR. Arraign her firſt; 'tis Goneril. I here take my oath before this honourable aſſembly, ſhe kick'd the poor king her father.

[9] *Sleepeſt, or wakeſt* &c.] This ſeems to be a ſtanza of ſome paſtoral ſong. A ſhepherd is deſired to pipe, and the requeſt is enforced by a promiſe, that though his ſheep be in the corn, i. e. committing a trepaſs by his negligence, implied in the queſtion, *Sleepeſt thou or wakeſt?* Yet a ſingle tune upon his pipe ſhall ſecure them from the pound. JOHNSON.

Minikin was anciently a term of endearment. So, in the interlude of *The Repentance of Marie Magdalene*, 1567, the *Vice* ſays, "What *mynikin* carnal concupiſcence!" Barrett, in his *Alvearie, or Quadruple Dictionary*, 1580, interprets *feat*, by "proper, well faſhioned, *minikin*, handſome."

In *The Interlude of the Four Elements*, &c. printed by Raſtell, 1519, *Ignorance* ſings a ſong compoſed of the ſcraps of ſeveral others. Among them is the following line, on which Shakſpeare may have deſigned a parody:

"Sleepyſt thou, wakyſt thou, Geffery Coke."

STEEVENS.

[a] *Pur!*] This may be only an imitation of the noiſe made by a cat. *Purre* is, however, one of the devils mentioned in Harſnet's book, p. 50. MALONE.

FOOL. Come hither, miſtreſs; Is your name Goneril?

LEAR. She cannot deny it.

FOOL. Cry you mercy, I took you for a joint-ſtool.[3]

LEAR. And here's another, whoſe warp'd looks proclaim
What ſtore her heart is made of.—Stop her there!
Arms, arms, ſword, fire!—Corruption in the place!
Falſe juſticer, why haſt thou let her 'ſcape?

EDG. Bleſs thy five wits!

KENT. O pity!—Sir, where is the patience now,
That you ſo oft have boaſted to retain?

EDG. My tears begin to take his part ſo much,
They'll mar my counterfeiting. [*Aſide.*

LEAR. The little dogs and all,
Tray, Blanch, and Sweet-heart, ſee, they bark at me.[4]

EDG. Tom will throw his head at them:—Avaunt, you curs!

Be thy mouth or black or white,[5]
Tooth that poiſons if it bite;

[3] *Cry you mercy, I took you for a joint ſtool.*] This is a proverbial expreſſion which occurs likewiſe in *Mother Bombie*, 1594, by Lyly. STEEVENS.

[4] —— *ſee, they bark at me.*] The hint for this circumſtance might have been taken from the pretended madneſs of one of the brothers in the tranſlation of the *Menæchmi* of Plautus, 1595:

"Here's an old maſtiff bitch ſtands barking at me," &c.

STEEVENS.

[5] *Be thy mouth or* black *or* white,] To have *the roof of the mouth black* is in ſome dogs a proof that their breed is genuine.

STEEVENS.

Maſtiff, grey-hound, mongrel grim,
Hound, or ſpaniel, brach, or lym;[6]
Or bobtail tike,[7] or trundle-tail;[8]
Tom will make them[9] weep and wail:

[6] —— *brach or lym;* &c.] Names of particular ſorts of dogs. POPE.

In Ben Jonſon's *Bartholomew Fair*, Quarlous ſays,—"all the *lime*-hounds of the city ſhould have drawn after you by the ſcent."——A *limmer* or *leamer*, a dog of the chace, was ſo called from the *leam* or leaſh in which he was held till he was let ſlip. I have this information from *Caius de Canibus Britannicis* —— So, in the book of *Antient Tenures*, by T. B. 1679, the words, "canes domini regis *leſos*," are tranſlated "Leath hounds, ſuch as draw after a hurt deer in a *leaſh*, or *leam*."

Again, in *The Muſes Elyſium*, by Drayton:

"My dog-hook at my belt, to which my *lyam's* ty'd."

Again:

"My *hoand* then in my *lyam*," &c.

Among the preſents ſent from James I. to the king and queen of Spain were, "A cupple of *lyme hounds* of ſingular qualities."

Again, in Maſſinger's *Baſhful Lover:*

"—— ſmell out
"Her footing like a *lime-hound*."

The late Mr. Hawkins, in his notes to *The Return from Parnaſſus*, p. 237, ſays, that a *racke* is a dog that hunts by ſcent wild beaſts, birds, and even fiſhes, and that the female of it is called a *bracke:* and in *Magnificence*, an ancient interlude or morality, by Skelton; printed by Raſtell, no date, is the following line:

"Here is a leyſhe of *ratches* to renne an hare."

STEEVENS.

What is here ſaid of a *racke* might perhaps be taken by Mr. Hawkins, from Holinſhed's *Deſcription of Scotland*, p. 14, where the ſleuthound means a bloodhound. The females of all dogs were once called *braches;* and Ulitius upon Gratius obſerves, "*Racha* Saxonibus eadem ſignificabat unde Scoti hodie *Rachs* pro cane fœmina habent, quod Anglis eſt *Bracke*." TOLLET.

—— *bracke, or lym;* &c.] The old copies have—breche or *lym*. The emendation was made by Sir Thomas Hanmer. A *bracke* ſignified a particular kind of hound, and alſo a bitch. A *lym* or *lyme*, was a blood-hound. See Minſheu's Dict. in v. MALONE.

[7] —— *bobtail* tike,] Tike is the Runic word for a little, or worthleſs dog:

"Are Mr. Robinſon's dogs turn'd *tikes* with a wanion?"
Witches of Lancaſter, 1634. STEEVENS.

For, with throwing thus my head,
Dogs leap the hatch, and all are fled.
Do de, de de. Seſſa. Come,[8] march to wakes and

[8] —— *trundle-tail:*] This ſort of dog is mentioned in *A Woman killed with Kindneſs*, 1617:

" —— your dogs are *trundle-taile* and curs."

Again, in *The Booke of Huntyng*, &c. bl. l. no date:

" —— dunghill dogs, *trindle-taile*," &c. STEEVENS.

[9] *Tom will make* them —] Thus the quartos. Folio—will make *him*. MALONE.

[8] *Do de, de de.* Seſſa. *Come*, &c.] The quartos read—*loudla, doudla*, come, &c. The folio as in the text, except that the word *Seſſa* is ſpelt *ſeſe*, See p. 423, n. 9. MALONE.

Here is *ſeſſey* again, which I take to be the French word *ceſſez* pronounced *ceſſey*, which was, I ſuppoſe, like ſome others in common uſe among us. It is an interjection enforcing ceſſation of any action, like, *be quiet*, *have done*. It ſeems to have been gradually corrupted into, *ſo, ſo*. JOHNSON.

This word is wanting in the quarto: in the folio it is printed *ſeſe*. It is difficult in this place to ſay what is meant by it. It ſhould be remembered, that juſt before, Edgar had been calling on *Beſſy* to come to him; and he may now with equal propriety invite *Seſſy* (perhaps a female name corrupted from *Cecilia*) to attend him to *wakes and faire*. Nor is it impoſſible but that this may be a part of ſome old ſong, and originally ſtood thus:

" Siſſy, come march to wakes,
And faires, and market towns.——

So, in *Humor's Ordinarie*, an ancient collection of ſatires, no date:

" To make *Siſſe* in love withal."

Again:

" My heart's deare blood, ſweet *Siſſe* is my carouſe."

There is another line in the character of Edgar which I am very confident I have ſeen in an old ballad, viz.

" Through the ſharp hawthorn blows the cold wind."

STEEVENS.

Dr. Johnſon is ſurely right, in ſuppoſing that *ſeſſe* is a corruption of *ceſſez*, be quiet, ſtop hold, let alone. It is ſo uſed by Chriſtofero Sly, the drunken Tinker, in *The Taming of the Shrew*, and by Edgar himſelf in a preceding ſcene—" Dolphin, my boy, *Seſſy*: let him trot by"—But it does not ſeem equally clear that it has been corrupted into *ſo, ſo*. RITSON.

fairs, and market towns:—Poor Tom, thy horn is dry.[3]

LEAR. Then let them anatomize Regan, ſee what breeds about her heart: Is there any cauſe in nature, that makes theſe hard hearts?—You, ſir, I entertain you for one of my hundred; only, I do not like the faſhion of your garments: you will ſay, they are Perſian attire;[4] but let them be changed. [*To* EDGAR.

KENT. Now, good my lord, lie here,[5] and reſt awhile.

[3] —— *thy horn is dry.*] Meo that begged uoder pretence of lunacy oſed formerly to carry a horn, and blow it through the ſtreets. JOHNSON.

So, in Decker's *O per ſe O*, 4to. 1612. He is ſpeaking of beggars. "The ſecond begiones:—what will you give *poor Tom* now? ooe pnund of your ſheepes feathers to make *Poore Tom* a *blanket*, or one cutting of your Sow ſide &c. to make *poore Tom* a *ſharing horne* &c.—give *poore Tom* ao old ſheete to keepe him from the cold" &c. Sig. M. 3.

A *horn* is at this day employed in many places in the country as a cup for drinking, but anciently the uſe of it was much more general. *Thy horn is dry*, hnwever, appears to be a proverbial expreſſion, iotroduced when a man has oothiog further to offer, when he has ſaid all he had to ſay. *Such a one's pipe's out*, is a phraſe current in Ireland on the ſame occaſion.

I ſuppoſe Edgar to ſpeak theſe words *aſide*. Beiog quite weary of his Tom o' Bedlam's part, and findiog himſelf uuable to ſupport it any looger, he ſays privately, "—— I can no more: all my materials for ſuſtaiuing the character of Poor Tom are now exhauſted; *my horn is dry:* i. e. has oothiog more in it; and accordingly we have oo more of his diſſembled madoeſs till he meets his father in the next act, when he reſumes it for a ſpeech or two, but not without expreſſiug the ſame diſlike of it that he expreſſes here, "—I cannot daub it further." STEEVENS.

[4] —— *you will ſay, they are Perſian attire;*] Alludiog perhaps to Clytus refuſing the Perſian robes offered him by Alexaoder. STEEVENS.

[5] —— *lie* here,] i. e. on the cuſhioos to which he poiots. He had before ſaid,

"Will you lie down, and reſt upon the cuſhioos?"

MALONE.

LEAR. Make no noiſe, make no noiſe; draw the curtains: So, ſo, ſo: We'll go to ſupper i'the morning: So, ſo, ſo.

FOOL. And I'll go to bed at noon.[6]

Re-enter GLOSTER.

GLO. Come hither, friend: Where is the king my maſter?

KENT. Here, ſir; but trouble him not, his wits are gone.

GLO. Good friend, I pr'ythee take him in thy arms;
I have o'er-heard a plot of death upon him:
There is a litter ready; lay him in't,
And drive toward Dover, friend, where thou ſhalt meet
Both welcome and protection. Take up thy maſter:
If thou ſhould'ſt dally half an hour, his life,
With thine, and all that offer to defend him,
Stand in aſſured loſs: Take up, take up;[7]
And follow me, that will to ſome proviſion
Give thee quick conduct.

[KENT. Oppreſs'd nature ſleeps:[8]—

[6] *And I'll go to bed at noon.*] Omitted in the quartos. STEEVENS.

[7] *Take up, take up;*] One of the quartos reads—Take up *the king*, &c; the other—Take up *to keep*, &c. STEVENS.

[8] —— *Oppreſs'd nature ſleeps:*] Theſe two concluding ſpeeches by Kent and Edgar, and which by no means ought to have been cut off, I have reſtored from the old quarto. The ſoliloquy of Edgar is extremely fine; and the ſentiments of it are drawn equally from nature and the ſubject. Beſides, with regard to the ſtage, it is abſolutely neceſſary; for as Edgar is not deſigned, in the con-

This reſt might yet have balm'd thy broken ſenſes,[9]
Which, if convenience will not allow,
Stand in hard cure.—Come, help to bear thy maſter;
Thou muſt not ſtay behind. [*To the* Fool.

GLO. Come, come, away.

[*Exeunt* KENT, GLOSTER, *and the* Fool, *bearing off the king.*

EDG. When we our betters ſee bearing our woes,
We ſcarcely think our miſeries our foes.
Who alone ſuffers, ſuffers moſt i' the mind;
Leaving free things,[a] and happy ſhows, behind:

ſtitution' of the play, to attend the king to Dover; how abſurd would it look for a character of his importance to quit the ſcene without one word ſaid, or the leaſt intimation what we are to expect from him? THEOBALD.

The lines inſerted from the quarto are in crotchets. The omiſſion of them in the folio is certainly faulty; yet I believe the folio is printed from Shakſpeare's laſt reviſion, careleſsly and haſtily performed, with more thought of ſhortening the ſcenes, than of continuing the action. JOHNSON.

[9] —— *thy broken* ſenſes,] The quarto, from whence this ſpeech is taken, reads,—thy broken *ſinews*. *Senſes* is the conjectural emendation of Theobald. STEEVENS.

A paſſage in *Macbeth* adds ſupport to Theobald's emendation:

"—— the innocent *ſleep*,
"*Balm* of hurt minds,——."

[The following is from Mr. Malone's Appendix.]

I had great doubts concerning the propriety of admitting Theobald's emendation into the text, though it is extremely plauſible, and was adopted by all the ſubſequent editors. The following paſſage in *Twelfth Night* ſufficiently ſupports the reading of the old copy: "Nay, patience, or we *break* the *ſinews* of our plot." MALONE.

I cannot reconcile myſelf to the old reading, as I do not underſtand how *ſinews*, if *broken*, could be *balmed*, in any obvious ſenſe of that word. *Broken* (i. e. interrupted) *ſenſes*, like *broken* ſlumbers, would admit of a ſoothing cure. STEEVENS.

[a] —— *free things*,] States clear from diſtreſs. JOHNSON.

But then the mind much ſufferance doth o'erſkip,
When grief hath mates, and bearing fellowſhip.[3]
How light and portable my pain ſeems now,
When that, which makes me bend, makes the king bow;
He childed, as I father'd!—Tom, away:
Mark the high noiſes;[4] and thyſelf bewray,[5]

[3] *But then the mind much ſufferance doth o'erſkip,*
When grief hath mates, and bearing fellowſhip.] So, in our author's *Rape of Lucrece*:
"And fellowſhip in woe doth woe aſſuage."
Again, in *Romeo and Juliet*:
"Or, if four *woe* delights in fellowſhip—."
Solamen miſeris ſocios habuiſſe doloris.—*Inter. Auct.*
MALONE.

Mark the high noiſes;] Attend to the great events that are approaching, and make thyſelf known when that *falſe opinion* now prevailing againſt thee ſhall, in conſequence of *juſt proof* of thy integrity, revoke its erroneous ſentence and recall thee to honour and reconciliation. JOHNSON.

By the *high noiſes*, I believe, are meant the loud tumults of the approaching war.
Thus *Claudian* in his *Epiſt. ad Serenam*:
Prælia que altiſoni referens Phlegræa mariti. STEEVENS.

The *high noiſes* are perhaps the calamities and quarrels of thoſe in a higher ſtation than Edgar, of which he has been juſt ſpeaking. The words, however, may allude to the proclamation which had been made for bringing in Edgar:
"I heard myſelf proclaim'd,
"And by the happy hollow of a tree,
"Eſcap'd the hunt." MALONE.

[5] —— *and thyſelf* bewray,] *Bewray*, which at preſent has only a dirty meaning, anciently ſignified to *betray*, to *diſcover*. In this ſenſe it is uſed by Spenſer; and in *Promos and Caſſandra*, 1578:
"Well, to the king Andrugio now will hye,
"Hap lyfe, hap death, his ſafetie to *bewray*."
Again, in *The Spaniſh Tragedy*:
"With ink *bewray* what blood began in me."
Again, in Lyly's *Endymion*, 1591:
"—left my head break, and ſo I *bewray* my brains."
STEEVENS.

When falſe opinion, whoſe wrong thought defiles thee,[6]
In thy juſt proof, repeals, and reconciles thee.
What will hap more to-night, ſafe ſcape the king!
Lurk, lurk.] [*Exit.*

SCENE VII.

A Room in Gloſter's *Caſtle.*

Enter CORNWALL, REGAN, GONERIL, EDMUND, *and* Servants.

CORN. Poſt ſpeedily to my lord your huſband; ſhow him this letter:—the army of France is landed:—Seek out the villain Gloſter.

[*Exeunt ſome of the* Servants.

REG. Hang him inſtantly.

GON. Pluck out his eyes.

CORN. Leave him to my diſpleaſure.—Edmund, keep you our ſiſter company; the revenges we are bound to take upon your traitorous father, are not fit for your beholding. Adviſe the duke, where you are going, to a moſt feſtinate preparation;[7] we

[6] ——*whoſe wrong thought defiles thee,*] The quartos, where alone this ſpeech is found, read—whoſe wrong *thoughts defile* thee. The rhyme ſhows that the correction, which was made by Mr. Theobald, is right. MALONE.

[7] —— *a moſt* feſtinate *preparation;*] Here we have the ſame error in the firſt folio, which has happened in many other places; the *u* employed inſtead of an *n*. It reads—*feſtinate*. The quartos *feſtuant*. See Vol. XII. p. 126, n. 9; and Vol. V. p. 178, n. 3. MALONE.

are bound to the like. Our poſts ſhall be ſwift, and intelligent betwixt us.[8] Farewell, dear ſiſter; —farewell, my lord of Gloſter.[9]

Enter Steward.

How now? Where's the king?

STEW. My lord of Gloſter hath convey'd him hence:
Some five or ſix and thirty of his knights,
Hot queſtriſts after him,[a] met him at gate;
Who, with ſome other of the lord's dependants,
Are gone with him towards Dover; where they boaſt
To have well-arm'd friends.

CORN. Get horſes for your miſtreſs.

GON. Farewell, ſweet lord, and ſiſter.

[*Exeunt* GONERIL *and* EDMUND.

CORN. Edmund, farewell.—Go, ſeek the traitor Gloſter,
Pinion him like a thief, bring him before us:

[*Exeunt other* Servants.

Though well we may not paſs upon his life
Without the form of juſtice; yet our power

[8] —— *and* intelligent *betwixt us.*] So, in a former ſcene:
—— ſpies and ſpeculations
Intelligent of our ſtate. STEEVENS.

Thus the folio. The quartos read—ſwift *and intelligence* betwixt us: the poet might have written—ſwift *in* intelligence—. MALONE.

[9] —— *my lord of Gloſter.*] Meaning Edmund, newly inveſted with his father's titles. The ſteward, ſpeaking immediately after, mentions the old earl by the ſame title. JOHNSON.

[a] *Hot* queſtriſts *after him,*] A *queſtriſt* is one who goes in ſearch or *queſt* of another. Mr. Pope and Sir T. Hanmer read—*queſters.* STEEVENS.

Shall do a courteſy to our wrath,[3] which men
May blame, but not controul. Who's there? The traitor?

Re-enter Servants, *with* GLOSTER.

REG. Ingrateful fox! 'tis he.
CORN. Bind faſt his corky arms.[4]
GLO. What mean your graces?——Good my friends, conſider
You are my gueſts: do me no foul play, friends.
CORN. Bind him, I ſay. [Servants *bind him.*

[3] *Though well we may not paſs upon his life*
——yet our power
Shall do a courteſy *to our wrath,*] *To do a courteſy* is to gratify, to comply with. *To paſs*, is to paſs a judicial ſentence. JOHNSON.

I believe, "do a *courteſy* to our wrath," ſimply means—*bend* to our wrath, as a *courteſy* is made by *bending* the body.

The original of the expreſſion, *to paſs on any one*, may be traced from *Magna Charta:*

"—— nec *ſuper eum ibimus*, niſi per legale judicium parium ſuorum."

It is common to moſt of our early writers. So, in *Acolaſtus*, a comedy, 1540: "I do not nowe conſider the miſchievous pageants he hath played; I do not now *paſſe upon* them." Again, in *If this be not a good Play, the Devil is in it*, 1612: "A jury of brokers, impanel'd, and deeply ſworn to *paſſe on* all villains in hell." STEEVENS.

[4] —— *corky arms.*] Dry, wither'd, huſky arms. JOHNSON.

As Shakſpeare appears from other paſſages of this play to have had in his eye *Biſhop Harſnet's Declaration of egregious Popiſh Impoſtures*, &c. 1603, 4to, it is probable, that this very expreſſive, but peculiar epithet, *corky*, was ſuggeſted to him by a paſſage in that very curious pamphlet. "It would poſe all the cunning exorciſts, that are this day to be found, to teach an old *corkie* woman to writhe, tumble, curvet, and fetch her morice gambolea, as Martha Breſſier (one of the poſſeſſed mentioned in the pamphlet) did." PERCY.

REG. Hard, hard:—O filthy traitor!
GLO. Unmerciful lady as you are, I am none.[5]
CORN. To this chair bind him:—Villain, thou
shalt find— [REGAN *plucks his beard.*
GLO. By the kind gods,[6] 'tis moſt ignobly done
To pluck me by the beard.
REG. So white, and ſuch a traitor!
GLO. Naughty lady,
Theſe hairs, which thou doſt raviſh from my chin,
Will quicken,[7] and accuſe thee: I am your hoſt;
With robbers' hands, my hoſpitable favours[8]
You ſhould not ruffle thus. What will you do?

[5] —— *I am none.*] Thus the folio. The quartos read—I am *true.* MALONE.

[6] *By the kind gods,*] We are not to underſtand by this the gods in general, who are beneficent and kind to men; but that particular ſpecies of them called by the ancients *dii hoſpitales, kind gods.* So, Plautus, in *Pœnulo:*

"*Deum hoſpitalem* ac teſſeram mecum fero."

WARBURTON.

Shakſpeare hardly received any aſſiſtance from mythology to furniſh out a proper oath for Gloſter. People always invoke their deities as they would have them ſhow themſelves at particular times in their favour; and he accordiogly calls thoſe *kind gods* whom he would wiſh to find ſo on this occaſion. He does ſo yet a ſecond time in this ſcene. Our own liturgy will ſufficiently evince the truth of my ſuppoſition. STEEVENS.

Cordelia alſo uſes the ſame invocation in the 4th Act:

"O, you *kind* gods,
"Cure this great breach in his abuſed nature!"

M. MASON.

[7] *Will quicken,*] i. e. quicken into life. M. MASON.

[8] —— *My hoſpitable* favours ——] *Favours* means the ſame as *features*, i. e. the different parts of which a face is compoſed. So, in Drayton's epiſtle from *Matilda to King John:*

"Within the compaſs of man's face we ſee,
"How many ſorts of ſeveral *favours* be."

Again, in *David & Bethſabe*, 1599:

"To daunt the *favours* of his lovely face." STEEVENS.

CORN. Come, ſir, what letters had you late from France?

REG. Be ſimple-anſwer'd,[8] for we know the truth.

CORN. And what confederacy have you with the traitors

Late footed in the kingdom?

REG. To whoſe hands have you ſent the lunatick king?

Speak.

GLO. I have a letter gueſſingly ſet down,
Which came from one that's of a neutral heart,
And not from one oppos'd.

CORN. Cunning.

REG. And falſe.

CORN. Where haſt thou ſent the king?

GLO. To Dover.

REG. Wherefore
To Dover? Waſt thou not charg'd at thy peril[9]—

CORN. Wherefore to Dover? Let him firſt anſwer that.

GLO. I am tied to the ſtake,[1] and I muſt ſtand the courſe.[2]

REG. Wherefore to Dover?

GLO. Becauſe I would not ſee thy cruel nails

[8] *Be ſimple-anſwer'd.*] The old quarto reads, *Be ſimple anſwerer.* Either is good ſenſe: *ſimple* means *plain.* STEEVENS.

[9] —— thy *peril* —] I have inſerted the pronoun—*thy*, for the ſake of metre. STEEVENS.

[1] *I am tied to the ſtake,*] So, in *Macbeth:*

"They have *chain'd me to a ſtake;* I cannot fly,
"But, bear-like, I muſt fight the *courſe.*" STEEVENS.

[2] —— *the courſe.*] The running of the dogs upon me. JOHNSON.

Pluck out his poor old eyes; nor thy fierce ſiſter
In his anointed fleſh ſtick boariſh fangs.[4]
The ſea, with ſuch a ſtorm as his bare head
In hell-black night endur'd, would have buoy'd up,
And quench'd the ſtelled fires: yet, poor old heart,
He holp the heavens to rain.[5]
If wolves had at thy gate howl'd that ſtern time,[6]
Thou ſhould'ſt have ſaid, *Good porter, turn the key;*
All cruels elſe ſubſcrib'd:[7]—But I ſhall ſee
The winged vengeance overtake ſuch children.

CORN. See it ſhalt thou never:—Fellows, hold the chair:—
Upon theſe eyes[8] of thine I'll ſet my foot.

[GLOSTER *is held down in his chair, while* CORNWALL *plucks out one of his eyes, and ſets his foot on it.*

[4] —— ſtick *boariſh fangs.*] The quartos read—*raſh* boariſh fangs. This verb occurs in Spenſer's *Faery Queen*, B. IV. c. ii:

"And ſhields did ſhare, and mailes did *raſh*, and helmes did hew."

Again, B. V. c. iii:

"*Raſhing* off helmes, and ryving plates aſunder."

To *raſh* is the old hunting term for the ſtroke made by a wild boar with his fangs. STEEVENS.

[5] —— *to* rain.] Thus the folio. The quartos read—to *rage*. STEEVENS.

[6] —— *that* ſtern *time,*] Thus the folio. Both the quartos read, —that *dearn* time. *Dearn* is a north-country word, ſignifying *lonely*, ſolitary, melancholy, uncomfortable, far from neighbours. So, in *The Valiant Scot*:

"Of all thy joys the *dearne* and diſmal end."

Again, in Spenſer's *Faery Queen*, B. II. c. i:

"They heard a rueful voice that *dearnly* cride."

Again, in *Pericles Prince of Tyre*, 1609:

"By many a *dearne* and painful pearch." STEEVENS.

[7] —— *ſubſcrib'd:*] Yielded, ſubmitted to the neceſſity of the occaſion JOHNSON.

[8] *Upon theſe eyes* &c.] In *Selimus, Emperor of the Turks* one

GLO. He, that will think to live till he be old,
Give me ſome help:—O cruel! O ye gods!
REG. One ſide will mock another; the other too.
CORN. If you ſee vengeance,—
SERV. Hold your hand, my lord:
I have ſerv'd you ever ſince I was a child;
But better ſervice have I never done you,
Than now to bid you hold.
REG. How now, you dog?
SERV. If you did wear a beard upon your chin,
I'd ſhake it on this quarrel: What do you mean?
CORN. My villain![9] [*draws, and runs at him.*
SERV. Nay, then come on, and take the chance of anger.
[*draws. They fight.* CORNWALL *is wounded.*
REG. Give me thy ſword.—[*to another* Serv.] A peaſant ſtand up thus!
[*ſnatches a ſword, comes behind, and ſtabs him.*
SERV. O, I am ſlain!—My lord, you have one eye left
To ſee ſome miſchief on him:—O! [*dies.*
CORN. Left it ſee more, prevent it:—Out, vile jelly!

of the ſons of *Bajazet pulls out the eyes* of an aga on the ſtage, and ſays,

"Yes thou ſhalt live, but never ſee that day,
"Wanting the tapers that ſhould give thee light.
["*Pulls out his eyes.*"

Immediately after, his hands are cut off. I have introduced this paſſage to ſhow that Shakſpeare's drama was not more ſanguinary than that of his contemporaries. STEEVENS.

In Marſton's *Antonio's Revenge*, 1602. Piero's toogue is torn out on the ſtage. MALONE.

[9] *My villain!*] Villain is here perhaps uſed in its original ſenſe of one in ſervitude. STEEVENS.

Where is thy luſtre now?

[*tears out* GLOSTER's *other eye, and throws it on the ground.*

GLO. All dark and comfortleſs.—Where's my ſon Edmund?

Edmund, enkindle all the ſparks of nature,
To quit this horrid act.

REG. Out, treacherous villain!
Thou call'ſt on him that hates thee: it was he
That made the overture of thy treaſons* to us;
Who is too good to pity thee.

GLO. O my follies!
Then Edgar was abus'd.—
Kind gods, forgive me that, and proſper him!

REG. Go, thruſt him out at gates, and let him ſmell
His way to Dover.—How is't, my lord? How look you?

CORN. I have receiv'd a hurt:—Follow me, lady,—
Turn out that eyeleſs villain;—throw this ſlave
Upon the dunghill.—Regan, I bleed apace:
Untimely comes this hurt: Give me your arm.

[*Exit* CORNWALL, *led by* REGAN;—*Servants unbind* GLOSTER, *and lead him out.*

1. SERV. I'll never care what wickedneſs I do,[9]

* —— *the* overture *of thy treaſons*—] *Overture* is here uſed for an opening or diſcovery. It was he who firſt laid thy treaſons *open* to us. Coles in his Dict. 1679, renders *Overture*, by *apertio aperture*. An *overt* act of treaſon, is the technical phraſe.

MALONE.

[9] *I'll never care what wickedneſs I do.*] This ſhort dialogue I have inſerted from the old quarto, becauſe I think it full of nature. Servants could hardly ſee ſuch a barbarity committed on their

If this man come to good.

2. SERV. If ſhe live long,
And, in the end, meet the old courſe of death,[4]
Women will all turn monſters.

1. SERV. Let's follow the old earl, and get the Bedlam
To lead him where he would; his roguiſh madneſs
Allows itſelf to any thing.

2. SERV. Go thou; I'll fetch ſome flax,[5] and whites of eggs,
To apply to his bleeding face. Now, heaven help him! [*Exeunt ſeverally.*

maſter, without pity; and the vengeance that they preſume muſt overtake the actors of it, is a ſentiment and doctrine well worthy of the ſtage. THEOBALD.

It is not neceſſary to ſuppoſe them the ſervants of Gloſter; for Cornwall was oppoſed to extremity by his own ſervant. JOHNSON.

[4] ——*meet the old courſe of death,*] That is, *die a natural death.* MALONE.

[5] ——*ſome flax*, &c.] This paſſage is ridiculed by Ben Jonſon, in *The caſe is alter'd*, 1609:

"—— go, get *a white of an egg, and a little flax*, and cloſe the breaches of the head, it is the moſt conducible thing that can be." STEEVENS.

The caſe is alter'd was written before the end of the year 1599; but Ben Jonſon might have inſerted this ſneer at our author, between the time of *King Lear's* appearance, and the publication of his own play in 1609. MALONE.

ACT IV. SCENE I.

The Heath.

Enter EDGAR.

EDG. Yet better thus, and known to be contemn'd,[6]

[6] *Yet better thus, and known to be contemn'd,*] The meaning is, 'Tis *better* to be *thus contemned, and* known *to yourself* to be contemned. Or perhaps there is an error, which may be rectified thus:

Yet better thus *unknown* to be contemn'd.

When a man diveſts himſelf of his real character he feels no pain from contempt, becauſe he ſuppoſes it occurred only by a voluntary diſguiſe which he can throw off at pleaſure. I do not think any correction neceſſary. JOHNSON.

The ſentiment is this:—It is better to be thus contemn'd and know it, than to be flattered by thoſe who ſecretly contemn us. HENLEY.

I cannot help thinking that this paſſage ſhould be written thus:

Yet better thus *unknown* to be contemn'd
Than full contemn'd, and flatter'd to be *worſe*.
The loweſt, &c.

The quarto edition has no ſtop after *flatter'd*. The firſt folio, which has a comma there, has a colon at the end of the line.

The expreſſion in this ſpeech——*owes nothing to the blaſts*—(in a more learned writer) might ſeem to be copied from Virgil, Æn. xi. 51:

"*Nos juvenem exanimum*, & nil jam cœleſtibus ullis
"Debentem, *vana mœſti comitamur honore*." TYRWHITT.

I think with Mr. Tyrwhitt that Dr. Johnſon's conjecture is well founded, and that the poet wrote—*unknown*. MALONE.

The meaning of Edgar's ſpeech ſeems to be this. Yet it is better to be thus, in this fixed and acknowledged contemptible ſtate,

Than ſtill contemn'd and flatter'd. To be worſt,
The loweſt, and moſt dejected thing of fortune,
Stands ſtill in eſperance, lives not in fear:[7]
The lamentable change is from the beſt;
The worſt returns to laughter. Welcome then,[8]
Thou unſubſtantial air, that I embrace!
The wretch, that thou haſt blown unto the worſt,
Owes nothing to thy blaſts.—But who comes here?—

Enter GLOSTER, *led by an old man.*

My father, poorly led?—World, world, O world!
But that thy ſtrange mutations make us hate thee,[9]

than, living in affluence, to be flattered and deſpiſed at the ſame time. He who is placed in the worſt and loweſt ſtate, has this advantage; he lives in hope, and not in fear, of a reverſe of fortune. The lamentable change is from affluence to beggary. He laughs at the idea of changing for the worſe, who is already as low as poſſible. SIR JOSHUA REYNOLDS.

[7] —— *lives not in fear:*] So, in Milton's *Par. Reg.* B. III:

"For where no hope is left, is left no fear." STEEVENS.

[8] —— *Welcome then.*] The next two lines and a half are omitted in the quartos. STEEVENS.

[9] —— *World, world, O world!*

But that thy ſtrange mutations make us hate thee,] The ſenſe of this obſcure paſſage is, O world! ſo much are human minds captivated with thy pleaſures, that were it not for thoſe ſucceſſive miſeries, each worſe than the other, which overload the ſcenes of life, we ſhould never be willing to ſubmit to death, though the infirmities of old age would teach us to chuſe it as a proper aſylum. Beſides, by uninterrupted proſperity, which leaves the mind at eaſe, the body would generally preſerve ſuch a ſtate of vigour as to bear up long againſt the decays of time. Theſe are the two reaſons, I ſuppoſe, why he ſaid,

Life would not yield to age.

And how much the pleaſures of the body pervert the mind's judgment, and the perturbations of the mind diſorder the body's frame, is known to all WARBURTON

O world! if reverſes of fortune and changes ſuch as I now ſee

Life would not yield to age.

OLD MAN. O my good lord, I have been your tenant, and your father's tenant, theſe fourſcore years.

GLO. Away, get thee away; good friend, be gone:
Thy comforts can do me no good at all,
Thee they may hurt.

OLD MAN. Alack, ſir, you cannot ſee your way.

GLO. I have no way, and therefore want no eyes;
I ſtumbled when I ſaw: Full oft 'tis ſeen,
Our mean ſecures us; [a] and our mere defects

and feel, from eaſe and affluence to poverty and miſery, did not ſhow us the little value of life, we ſhould never ſubmit with any kind of reſignation to the weight of years, and its neceſſary conſequence, infirmity and death. MALONE.

[a] *Our* mean *ſecures us;*] *Mean* is here a ſubſtantive, and ſignifies *a middle ſtate*, as Dr. Warburton rightly interprets it. So again, in *The Merchant of Venice*, "It is no mean happineſs therefore to be ſeated in the *mean*." See more inſtances in Dr. Johnſon's *Dictionary*. STEEVENS.

Both the quartos and the folio read—our *means ſecure* us. The emendation was made by Mr. Pope. I am not ſure that it is neceſſary. In Shakſpeare's age writers often thought it neceſſary to uſe a plural, when the ſubject ſpoken of related to more perſons than one. So, in the laſt act of this play, "O, our *live's* ſweetneſs!" not, "O, our *life's* ſweetneſs." Again:

"———— O, you mighty gods,
"This world I do renounce, and, in your *ſights*," &c.

Again, in *King Richard III*:

"To worry lambs, and lap their gentle *bloods*."

Means therefore might have been here uſed as the plural of *mean*, or *moderate condition*. Gloſter's meaning is, that in a moderate condition or middle ſtate of life, we are ſecure from thoſe temptations to which the more proſperous and affluent are expoſed; and our very wants prove in this reſpect an advantage. STEEVENS.

I believe, means is only a typographical error. MALONE.

Prove our commodities.—Ah, dear ſon Edgar,
The food of thy abuſed father's wrath!
Might I but live to ſee thee in my touch,[3]
I'd ſay, I had eyes again!

OLD MAN. How now? Who's there?

EDG. [*Aſide.*] O gods! Who is't can ſay, *I am at the worſt?*
I am worſe than e'er I was.

OLD MAN. 'Tis poor mad Tom.

EDG. [*Aſide.*] And worſe I may be yet: The worſt is not,
So long as we can ſay, *This is the worſt.*[4]

OLD MAN. Fellow, where goeſt?

GLO. Is it a beggar-man?

OLD MAN. Madman and beggar too.

GLO. He has ſome reaſon, elſe he could not beg.
I' the laſt night's ſtorm I ſuch a fellow ſaw;
Which made me think a man a worm: My ſon
Came then into my mind; and yet my mind
Was then ſcarce friends with him: I have heard more ſince:
As flies to wanton boys, are we to the gods;

[3] —— *to ſee thee in my touch,*] So, in another ſcene, I *ſee* it *feelingly.* STEEVENS.

[4] —— *Who is't can ſay, I am at the worſt?*
—————— *The worſt is not,*
So long as we can ſay, This is the worſt.] i. e. While we live; for while we yet continue to have a ſenſe of feeling, ſomething worſe than the preſent may ſtill happen. What occaſioned this reflection was his raſhly ſaying in the beginning of this ſcene,
" —————— To be worſt,
" The loweſt, and moſt dejected thing of fortune, &c.
" The wretch, that thou haſt blown unto the worſt, &c."
WARBURTON.

They kill us for their ſport.[5]
EDG. How ſhould this be?—
Bad is the trade muſt play the fool to ſorrow,
Ang'ring itſelf and others. [*Aſide.*]—Bleſs thee, maſter!
GLO. Is that the naked fellow?
OLD MAN. Ay, my lord.
GLO. Then, pr'ythee, get thee gone: If, for my ſake,
Thou wilt o'ertake us, hence a mile or twain,
I' the way to Dover, do it for ancient love;
And bring ſome covering for this naked ſoul,
Whom I'll entreat to lead me.
OLD MAN. Alack, ſir, he's mad.
GLO. 'Tis the times' plague, when madmen lead the blind:
Do as I bid thee, or rather do thy pleaſure;
Above the reſt, be gone.
OLD MAN. I'll bring him the beſt 'parrel that I have,
Come on't what will. [*Exit.*
GLO. Sirrah, naked fellow.
EDG. Poor Tom's a-cold.—I cannot daub it[6] further. [*Aſide.*

[5] *As flies to wanton boys, are we to the gods;*
They kill us for their ſport.
"Dii nos quaſi pilas homines habent."—*Plaut. Captiv. Prol.* l. 22. STEEVENS.
The quartos read—They *bit* us for their ſport. MALONE.
[6] —— *I cannot* daub it ——] i. e. Diſguiſe. WARBURTON.
So, in *King Richard III:*
"So ſmooth he *daub'd* his vice with ſhow of virtue."

GLO. Come hither, fellow.

EDG. [*Aſide.*] And yet I muſt.—Bleſs thy ſweet eyes, they bleed.

GLO. Know'ſt thou the way to Dover?

EDG. Both ſtile and gate, horſe-way, and foot-path. Poor Tom hath been ſcared out of his good wits: Bleſs the good man from the foul fiend![7] [Five fiends have been in poor Tom at once; of luſt, as *Obidicut; Hobbididance*, prince of dumbneſs: *Mahu*, of ſtealing; *Modo*, of murder; and *Flibbertigibbet*, of mopping and mowing;[9] who ſince poſſeſſes chamber-maids and waiting-women.[8] So, bleſs thee maſter![]

Again, in one of the *Paſton Letters*, Vol. III. p. 173: "— and faith to her, there is good craft in *dawbing*."

The quartos read, I cannot *dance* it further. STEEVENS.

[7] *Bleſs the good man from the foul fiend!*] Thus the quartos. The folio reads:

Bleſs *thee*, good man's *ſon*, from the foul fiend!

MALONE.

[8] *Five* fiends *&c.*] The reſt of this ſpeech is omitted in the folio. In *Harſnet's* Book, already quoted, p. 278, we have an extract from the account publiſhed by the exorciſts themſelves, viz. "By commaundement of the exorciſt . . . the devil in Ma. Mainy confeſſed his name to be *Modu*, and that he had beſides himſelf *ſeaven other ſpirits*, and all of them captains, and of great fame." "Then Edmundes (the exoreiſt) began againe with great earneſtneſs, and all the company cried out, &c. . . . ſo as both that wicked prince *Modu and his company*, might be caſt out." This paſſage will account *for five fiends having been in poor Tom at once*.

PERCY.

[9] — *Flibbertigibbet, of* mopping and mowing;]. "If ſhe have a little helpe of the mother, epilepſie, or cramp, to teach her role her eyes, wrie her mouth, gnaſh her teeth, ſtarte with her body, hold her armes and handes ſtiffe, make antike faces, grinne, *mow and mop* like an ape,—then no doubt—the *young girle* is owle-blaſted and *poſſeſſed*." Harſnet's *Declaration*, p. 136. MALONE.

[10] —— *poſſeſſes chamber-maids and waiting-women.*] Shakſpeare has made Edgar, in his feigned diſtraction, frequently allude to a

GLO. Here, take this purſe, thou whom the heaven's plagues
Have humbled to all ſtrokes: that I am wretched,
Makes thee the happier:—Heavens, deal ſo ſtill!
Let the ſuperfluous,[3] and luſt-dieted man,
That ſlaves your ordinance,[4] that will not ſee

vile impoſture of ſome Engliſh jeſuits, at that time much the ſubject of converſation; the hiſtory of it having been juſt then compoſed with great art and vigour of ſtile and compoſition by Dr. S. Harſnet, afterwards archbiſhop of York, by order of the privy-council, in a work intitled, *A Declaration of egregious Popiſh Impoſtures to withdraw her Majeſty's Subjects from their Allegiance*, &c. *practiſed by Edmunds, alias Weſton, a Jeſuit, and divers Romiſh Prieſts his wicked Aſſociates:* printed 1603. The impoſture was in ſubſtance this. While the Spaniards were preparing their armada againſt England, the jeſuits were here buſy at work to promote it, by making converts: one method they employed was to diſpoſſeſs pretended demoniacs, by which artifice they made ſeveral hundred converts amongſt the common people. The principal ſcene of this farce was laid in the family of one Mr. Edmund Peckham, a Roman-catholic, where Marwood, a ſervant of Antony Babington's (who was afterwards executed for treaſon) Trayford, an attendant upon Mr. Peckham, and Sarah and Friſwood Williams, and Anne Smith, *three chambermaids* in that family, came into the prieſt's hands for cure. But the diſcipline of the patients was ſo long and ſevere, and the prieſts ſo elate and careleſs with their ſucceſs, that the plot was diſcovered on the confeſſion of the parties concerned, and the contrivers of it deſervedly puniſhed. The five devils here mentioned, are the names of five of thoſe who were made to act in this farce upon the *chamber-maids and waiting-women;* and they were generally ſo ridiculouſly nick-named, that Harſnet has one chapter *on the ſtrange names of their devils; leſt*, ſays he, *meeting them otherwiſe by chance, you miſtake them for the names of tapſters or jugglers.* WARBURTON.

The paſſage to crutches is omitted in the folio, becauſe I ſuppoſe as the ſtory was forgotten, the jeſt was loſt. JOHNSON.

[3] *Let the ſuperfluous,*] Lear has before uttered the ſame ſentiment, which indeed cannot be too ſtrongly impreſſed, though it may be too often repeated. JOHNSON.

Superfluous is here uſed for one living in abundance.
WARBURTON.

[4] *That ſlaves your ordinance,* &c.] The language of Shakſpeare is

Becauſe he doth not feel, feel your power quickly;
So diſtribution ſhould undo exceſs,
And each man have enough.—Doſt thou know Dover?

EDG. Ay, maſter.

GLO. There is a cliff, whoſe high and bending head
Looks fearfully in the confined deep:[5]
Bring me but to the very brim of it,
And I'll repair the miſery thou doſt bear,
With ſomething rich about me: from that place
I ſhall no leading need.

very licentious, and his words have often meanings remote from the proper and original uſe. To *ſlave* or *beſlave* another is to *treat* him *with terms of indignity:* in a kindred ſenſe, to *ſlave the ordinance*, may be, to *ſlight* or *ridicule* it. JOHNSON.

To ſlave an ordinance, is to treat it as a *ſlave*, to make it ſubject to us, inſtead of acting in obedience to it.

So, in Heywood's *Brazen Age*, 1613:

" ——none
" Could *ſlave* him like the the Lydian Omphale."

Again, in *A new Way to pay old Debts*, by Maſſinger:

" ——that *ſlaves* me to his will." STEEVENS.

Heywood, in his *Pleaſant Dialogues and Dramas*, 1637, uſes this verb in the ſame ſenſe:

" What ſhall I do? my love I will not *ſlave*
" To an old king, though he my love ſhould crave."

Again, in Marſton's *Malcontent*, 1604:

" O poweiful blood, how doſt thou *ſlave* their ſoul!"

That *ſlaves* your ordinance, is the reading of the folio. Both the quartos have—That *ſtands* your ordinance; perhaps for *with-ſtands*. *Stands*, however, may be right:—*that abides* your ordinance. The poet might have intended to mark the criminality of the *luſt-dieted man* only in the ſubſequent words, *that will not ſee, becauſe he doth not feel.* MALONE.

[5] *Looks* fearfully in the *confined deep:*] So the folio. The quartos read—Looks *firmly*. Mr. Rowe and all the ſubſequent editors for in read on. I ſee no need of change. Shakſpeare conſidered the ſea as a *mirrour*. To look in a glaſs, is yet our colloquial phraſeology. MALONE.

EDG. Give me thy arm;
Poor Tom ſhall lead thee. [*Exeunt.*

SCENE II.

Before the duke of Albany's *Palace.*

Enter GONERIL *and* EDMUND; Steward *meeting them.*

GON. Welcome, my lord: I marvel, our mild huſband[6]
Not met us on the way:—Now, where's your maſter?

STEW. Madam, within; but never man ſo chang'd:
I told him of the army that was landed;
He ſmil'd at it: I told him, you were coming;
His anſwer was, *The worſe:* of Gloſter's treachery,
And of the loyal ſervice of his ſon,
When I inform'd him, then he call'd me ſot?
And told me, I had turn'd the wrong ſide out:—
What moſt he ſhould diſlike, ſeems pleaſant to him;
What like, offenſive.

GON. Then ſhall you go no further.
[*To* EDMUND.
It is the cowiſh terror of his ſpirit,
That dares not undertake: he'll not feel wrongs,

[6] —— *our mild huſband* —] It muſt be remembered that Albany, the huſband of Goneril, diſliked, in the end of the firſt act, the ſcheme of oppreſſion and ingratitude. JOHNSON.

Which tie him to an anſwer: Our wiſhes, on the way,
May prove effects.[7] Back, Edmund, to my brother;
Haſten his muſters, and conduct his powers:
I muſt change arms[8] at home, and give the diſtaff
Into my huſband's hands. This truſty ſervant
Shall paſs between us: ere long you are like to hear,
If you dare venture in your own behalf,
A miſtreſſes command. Wear this; ſpare ſpeech;
[giving a favour.
Decline your head: this kiſs, if it durſt ſpeak,
Would ſtretch thy ſpirits up into the air;[9]—
Conceive, and fare thee well.

[7] —— *Our wiſhes, on the way,*
May prove effects.] I believe the meaning of the paſſage to be this: "What we wiſh, before our march is at an end may be brought to happen," i. e. the murder or diſpatch of her huſband.—*On the way*, however, may be equivalent to the expreſſion we now uſe, viz. *By the way*, or *By the by*, i. e. *en paſſant*. STEEVENS.

The wiſhes we have formed and communicated in each other, on our journey, may be carried into effect. M. MASON.

She means, I think, the wiſhes, which we expreſſed to each other on our way hither, may be completed, and prove effectual to the deſtruction of my huſband. Of the ſame purport ſhe ſaid,

"—— I marvel our mild huſband
"Not met us on the way."

Again, more appoſitely, in *King Richard III*:

"Thou know'ſt our reaſons, urg'd upon the way."

See alſo Florio's Italian Dictionary, 1598: "*Umbella*. A kind of round thing like a round ſkreene, that gentlemen uſe in Italie in time of ſummer,—to keep the ſunne from them, when they are riding *by the way*. MALONE.

[8] *I muſt change* arms——] Thus the quartos. The folio reads—change *names*. STEEVENS.

[9] *Decline your head: this kiſs, if it durſt ſpeak,*
Would ſtretch thy ſpirits up into the air;] She bids him decline his head, that ſhe might give him a kiſs (the ſteward being preſent) and that it might appear only to him as a whiſper. STEEVENS.

EDM. Yours in the ranks of death.
GON. My moſt dear Gloſter!
[*Exit* EDMUND.
O, the difference of man, and man![a] To thee
A woman's ſervices are due; my fool
Uſurps my bed.[3]
STEW. Madam, here comes my lord.
[*Exit* Steward.

Enter ALBANY.

GON. I have been worth the whiſtle.[4]
ALB. O Goneril!
You are not worth the duſt which the rude wind

[a] *O, the difference of man and man!*] Omitted in the quartos. STEEVENS.

Some epithet to *difference* was probably omitted in the folio. MALONE.

According to the preſent regulation of this paſſage, the meaſure is complete. STEEVENS.

[3] —— *my fool*
Uſurps my bed.] One of the quartos reads:
My *foot* uſurps my *head*; the other,
My foot uſurps my *body*. STEEVENS.

The quarto of which the firſt ſignature is A, reads—My *foot* uſurps my *head*. Some of the copies of quarto B, have—My *foot* uſurps my *body*; others—*A fool* uſurps my *bed*. The folio reads—*My fool* uſurps my *body*. MALONE.

[4] *I have been worth the whiſtle.*] This expreſſion is a reproach to Albany for having neglected her; *though you diſregard me thus*, I have been worth the whiſtle, *I have found one that thinks me worth calling*. JOHNSON.

This expreſſion is a proverbial one. Heywood in one of his dialogues, conſiſting entirely of proverbs, ſays:
"It is a poor dog that is not *worth the whiſtling*."
Goneril's meaning ſeems to be—*There was a time when you would have thought me worth the calling to you*; reproaching him for not having ſummoned her to conſult with on the preſent critical occaſion. STEEVENS.

I think Mr. Steevens's interpretation the true one. MALONE.

Blows in your face.—I fear your diſpoſition:[5]
That nature, which contemns its origin,
Cannot be border'd certain in itſelf;[6]
She that herſelf will ſliver and diſbranch[7]
From her material ſap,[8] perforce muſt wither,

[5] —— *I fear your diſpoſition:*] Theſe words, and the lines that follow to *monſters of the deep*, are found in the quartos, but are improperly omitted in the folio. They are neceſſary, as Mr. Pope has obſerved, "to explain the reaſons of the deteſtation which Albany here expreſſes to his wife." MALONE.

[6] *That nature, which contemns its origin,*
Cannot be border'd certain *in itſelf;*] The ſenſe is, That nature which is arrived to ſuch a pitch of unnatural degeneracy, as to contemn its origin, cannot from thenceforth be *reſtrained within any certain bounds*, but is prepared to break out into the moſt monſtrous exceſſes every way, as occaſion or temptation may offer. HEATH.

[7] *She that herſelf will* ſliver *and diſbranch*—] To *ſliver* ſignifies to tear off or diſbranch. So, in *Macbeth*:

"—— ſlips of yew
"*Sliver'd* in the moon's eclipſe." WARBURTON.

[8] *She that herſelf will ſliver and diſbranch*
From her material *ſap*,] She who breaks the bonds of filial duty, and becomes wholly alienated from her father, muſt wither and periſh, like a branch ſeparated from that *ſap* which ſupplies it with nouriſhment, and gives life to the *matter* of which it is compoſed. So, in *A Brief Chronycle concernynge the examinacyon and death of Syr John Oldcaſtle*, 1544: "Then ſayd the lorde Cobham, and ſpredde his armes abrode: This is a very croſſe, yea and ſo moche better than your croſſe of *wode*, in that yt was created as God: yet will I not ſeke to have yt worſhipped. Than ſayd the byſhop of London, Syr, ye wote wele that he dyed on a *materyall* croſſe."

Mr. Theobald reads *maternal*, and Dr. Johnſon thinks that the true reading. Syr John Froiſſart's *Chronicle* (as Dr. Warburton has obſerved) in the title-page of the Engliſh tranſlation printed in 1525, is ſaid to be *tranſlated out of French to our* material *Engliſh tongue by John Bourchier*. And I have found *material* (from *mater*) uſed in ſome other old books for *maternal*, but neglected to note the inſtances. I think, however, that the word is here uſed in its ordinary ſenſe. *Maternal* ſap (or any ſynonymous words,) would introduce a mixed and confuſed metaphor. *Material* ſap is

And come to deadly uſe.[9]

GON. No more; the text is fooliſh.

ALB. Wiſdom and goodneſs to the vile ſeem vile:
Filths ſavour but themſelves. What have you done?
Tigers, not daughters, what have you perform'd?
A father, and a gracious aged man,
Whoſe reverence the head-lugg'd bear would lick,[a]
Moſt barbarous, moſt degenerate! have you madded.
Could my good brother ſuffer you to do it?
A man, a prince, by him ſo benefited?
If that the heavens do not their viſible ſpirits
Send quickly down to tame theſe vile offences,[8]
'Twill come,
Humanity muſt perforce prey on itſelf,
Like monſters of the deep.[4]

GON. Milk-liver'd man!

ſtrictly correct. From the word *itſelf* to the end, the *branch* was the figurative object of the poet's thought. MALONE.

Throughout the plays of our author I do not recollect a ſingle inſtance of the adjective—*maternal*. STEEVENS.

[9] *And come to deadly uſe.*] Alluding to the *uſe* that witches and iochanters are ſaid to make of *wither'd branches* in their charms. A fine inſinuation in the ſpeaker, that ſhe was ready for the moſt unnatural miſchief, and a preparative of the poet to her plotting with the baſtard againſt her huſband's life. WARBURTON.

Dr. Warburton might have ſupported his interpretation by the paſſage in *Macbeth*, quoted in the preceding page, n. 7. MALONE.

[a] —— *would lick,*] This line, which had been omitted by all my predeceſſors, I have reſtored from the quartos. STEEVENS.

[8] —— *theſe vile offences,*] In ſome of the impreſſions of quarto B, we find—*this* vile offences; in others, and in quarto A,—*the* vile. *This* was certainly a miſprint for *theſe*. MALONE.

[4] —— *like monſters of the deep.*] Fiſhes are the only animals that are known to prey upon their own ſpecies. JOHNSON.

That bear'ſt a cheek for blows, a head for wrongs;
Who haſt not in thy brows an eye diſcerning
Thine honour from thy ſuffering; that not know'ſt,[5]
Fools do thoſe villains pity,[6] who are puniſh'd
Ere they have done their miſchief. Where's thy drum?
France ſpreads his banners in our noiſeleſs land;
With plumed helm thy ſlayer begins threats!
Whilſt thou, a moral fool, ſit'ſt ſtill, and cry'ſt,
Alack! why does he ſo?

ALB. See thyſelf, devil!
Proper deformity[7] ſeems not in the fiend
So horrid, as in woman.

GON. O vain fool!

ALB. Thou changed and ſelf-cover'd thing,[8] for ſhame,

[5] —— *that not know'ſt*, &c.] The reſt of this ſpeech is omitted in the folio. STEEVENS.

[6] *Fools do thoſe villains pity*, &c.] She means, that *none but* fools would pity thoſe villains, who are prevented from executing their malicious deſigns, and puniſhed for their evil intention. It is not clear whether this fiend means her father, or the king of France. If theſe words were intended to have a retroſpect to Albany's ſpeech, which the word *pity* might lead us to ſuppoſe, Lear muſt be in her contemplation; if they are conſidered as connected with what follows—*Where's thy drum?* &c. the other interpretation muſt be adopted. The latter appears to me the true one; and perhaps the punctuation of the quarto, in which there is only a comma after the word *miſchief*, ought to have been preferred. MALONE.

I do not perceive, to what the word—*fiend*, in the fourth line of the foregoing note, refers. STEEVENS.

[7] *Proper deformity* ——] i. e. Diabolic qualities appear not ſo horrid in the devil to whom they belong, as in woman who unnaturally aſſumes them. WARBURTON.

[8] *Thou changed and* ſelf cover'd *thing*,] Of theſe lines there is but one copy, and the editors are forced upon conjecture. They have publiſhed this line thus:

Thou chang'd, and *ſelf-converted* thing;

but I cannot but think that by *ſelf-cover'd* the author meant, thou

Be-monſter not thy feature.[9] Were it my fitneſs
To let theſe hands obey my blood,[8]
They are apt enough to diſlocate and tear
Thy fleſh and bones: — Howe'er thou art a fiend,
A woman's ſhape doth ſhield thee.

GON. Marry, your manhood now!—

Enter a Meſſenger.

ALB. What news?

MES. O, my good lord, the duke of Cornwall's dead;
Slain by his ſervant, going to put out
The other eye of Gloſter.

ALB. Gloſter's eyes!

that haſt *diſcaſed* nature by wickedneſs; thou that haſt *hid* the woman under the fiend. JOHNSON.

This and the next ſpeech are wanting in the folio. STEEVENS.

The following words *be-monſter not thy nature*, ſeem rather to ſupport the reading of the former editors, which was *ſelf-converted*; and a thought ſomewhat ſimilar occurs in Fletcher's play of *The Captain*, where the father ſays to Lelia:

" ——— Oh, good God!
" To what an impudence, thou wretched woman,
" Haſt thou begot thyſelf again!"— — M. MASON.

By thou *ſelf-cover'd* thing, the poet, I think, means, thou who haſt put a *covering on thyſelf*, which nature did not give thee. The covering which Albany meant, is, the ſemblance and appearance of a fiend. MALONE.

[9] *Be monſter not thy* feature.] *Feature* in Shakſpeare's age meant the general caſt of countenance, and often beauty. Bullokar, in his *Expoſitor*, 1616, explains it by the word, " handſomeneſs, comelineſs, beautie." MALONE.

[8] *To let theſe hands obey my blood,*] As this line wants a foot, perhaps our author wrote:

" To let theſe hands *of mine* obey my blood,—."

So, in *King John*:

" — — His hand *of mine*
" Is yet a maiden and unbreach'd blood." STEEVENS.

MES. A ſervant that he bred, thrill'd with remorſe,
Oppos'd againſt the act, bending his ſword
To his great maſter; who, thereat enrag'd,
Flew on him, and amongſt them fell'd him dead:[2]
But not without that harmful ſtroke, which ſince
Hath pluck'd him after.

ALB. This ſhows you are above,
You juſticers,[3] that theſe our nether crimes
So ſpeedily can venge!—But, O poor Gloſter!
Loſt he his other eye?

MES. Both, both, my lord.—
This letter, madam, craves a ſpeedy anſwer;
'Tis from your ſiſter.

GON. [*Aſide.*] One way I like this well;[4]
But being widow, and my Gloſter with her,
May all the building in my fancy[5] pluck
Upon my hateful life: Another way,
The news is not ſo tart.—I'll read, and anſwer.
[*Exit.*

ALB. Where was his ſon, when they did take his eyes?

MES. Come with my lady hither.

[2] —— *and amongſt them* fell'd *him dead:*] i. e. *they* (Corowall and his other ſervants) amongſt them fell'd him dead. MALONE.

[3] *You* juſticers,] Moſt of the old copies have *juſtice's;* but it was certainly a miſprint. The word *juſticer* is uſed in two other places in this play; and though printed rightly in the folio, is corrupted in the quarto in the ſame manner as here. Some copies of quarto B read rightly—*juſticers*, in the line before us. MALONE.

[4] *One way I like this well;*] Goneril's plan was to poiſon her ſiſter—to marry Edmund—to murder Albany—and to get poſſeſſion of the whole kingdom. As the death of Corowall facilitated the firſt part of her ſcheme, ſhe was pleaſed at it; but diſliked it, as it put it in the power of her ſiſter to marry Edmund. M. MASON.

[5] —— *all the building in my fancy* ——] So, in *Coriolanus*, Act II. ſc. i. "— the buildings in my fancy." STEEVENS.

ALB. He is not here.
MES. No, my good lord; I met him back again.
ALB. Knows he the wickedneſs?
MES. Ay, my good lord; 'twas he inform'd againſt him;
And quit the houſe on purpoſe, that their puniſhment
Might have the freer courſe.
ALB. Gloſter, I live
To thank thee for the love thou ſhow'dſt the king,
And to revenge thine eyes.—Come hither, friend;
Tell me what more thou knoweſt. [*Exeunt.*

[SCENE III.[6]

The French *Camp, near* Dover.

Enter KENT, *and a* Gentleman.[7]

KENT. Why the king of France is ſo ſuddenly gone back[8] know you the reaſon?

[6] [*Scene III.*] This ſcene, left out in all the common books, is reſtored from the old edition; it being manifeſtly of Shakſpeare's writing, and neceſſary to continue the ſtory of Cordelia, whoſe behaviour is here moſt beautifully painted. POPE.

The ſcene ſeems to have been left out only to ſhorten the play, and is neceſſary to continue the action. It is extant only in the quarto, being omitted in the firſt folio. I have therefore put it between crotchets. JOHNSON.

[7] ——*a Gentleman.*] The gentleman whom he ſent in the foregoing act with letters to Cordelia. JOHNSON.

[8] *Why the king of France is ſo ſuddenly gone back* &c.] The king of France being no longer a neceſſary perſonage, it was fit that ſome pretext for getting rid of him ſhould be formed,

GENT. Something he left imperfect in the ſtate,
Which ſince his coming forth is thought of; which
Imports to the kingdom ſo much fear and danger,
That his perſonal return was moſt requir'd,
And neceſſary.

KENT. Who hath he left behind him general?

GENT. The Marſchal of France, Monſieur le Fer.[9]

KENT. Did your letters pierce the queen to any demonſtration of grief?

GENT. Ay, ſir;[1] ſhe took them, read them in my preſence;
And now and then an ample tear trill'd down
Her delicate cheek: it ſeem'd, ſhe was a queen
Over her paſſion; who, moſt rebel-like,
Sought to be king o'er her.

before the play was too near advanced towards a concluſion. Decency required that a Monarch ſhould not be ſilently thuffled into the pack of inſignificant characters; and therefore his diſmiſſion (which could be effected only by a ſudden recall to his own dominions) was to be accounted for before the audience. For this purpoſe, among others, the preſent ſcene was introduced. It is difficult indeed to ſay what uſe could have been made of the King, had he appeared at the head of his own armament, and ſurvived the murder of his queen. His conjugal concern on the occaſion, might have weakened the effect of Lear's parental ſorrow; and, being an object of reſpect as well as pity, he would naturally have divided the ſpectator's attention, and thereby diminiſhed the conſequence of Albany, Edgar, and Kent, whoſe exemplary virtues deſerved to be ultimately placed in the moſt conſpicuous point of view.

STEEVENS.

[9] *The Marſchal of France*, Monſieur le Fer.] Shakſpeare ſeems to have been poor in the names of Frenchmen, or he would ſcarce have given us here a *Monſieur le Fer* as marſchal of France, after he had appropriated the ſame appellation to a common ſoldier, who was *ſwaſh'd*, *ferretted*, and *ſuck'd*, by Piſtol in *King Henry V.*

STEEVENS.

[1] *Ay, ſir;*] The quartos read—*I ſay.* The correction was made by Mr. Theobald. MALONE.

KENT. O, then it mov'd her.

GENT. Not to a rage: patience and ſorrow ſtrove[3]
Who ſhould expreſs her goodlieſt. You have ſeen
Sunſhine and rain at once: her ſmiles and tears
Were like a better day:[4] Thoſe happy ſmiles,[5]

[3] ——*patience and ſorrow* ſtrove—] The quartos for *ſtrove* have *ſtreme*. Mr. Pope made the correction. MALONE.

[4] —— *her ſmiles and tears*
Were like a better day:] It is plain, we ſhould read—*a wetter May*, i. e. A ſpring ſeaſon wetter than ordinary. WARBURTON.

The thought is taken from Sidney's *Arcadia*, p. 244 "Her tears came dropping down like rain in ſunſhine." Cordelia's behaviour on this occaſion is apparently copied from *Philoclea's*. The ſame book, in another place, ſays,——"that her tears followed one another like a precious rope of pearl." The quartos read,—*a better* way, which may be an accidental inverſion of the M.

A *better* day, however, is the *beſt* day, and the *beſt day* is a day moſt favourable to the productions of the earth Such are the days in which there is a due mixture of rain and ſunſhine

It muſt be obſerved that the *comparative* is uſed by Milton and others, inſtead of the *poſitive* and *ſuperlative*, as well as by Shakſpeare himſelf, in the play before us:

"The *leſſer* ſenſe will ne'er accommodate
"His maſter thus."

Again, in *Macbeth*:

"—— it had cow'd my *better* part of man."

Again,

"——Go not my horſe the *better*."

Mr. Pope makes no ſcruple to ſay of Achilles, that:

"The Pelian javelin in his *better* hand
"Shot trembling rays," &c.

i. e. his *beſt* hand, his *right*. STEEVENS.

Doth not Dr. Warburton's alteration infer that Cordelia's ſorrow was ſuperior to her patience? But it ſeem'd that ſhe was a queen over her paſſion; and the ſmiles on her lip appeared not to know that tears were in her eyes. "Her ſmiles and tears were like a *better day*," or "like a *better May*," may ſignify that they were like ſuch a ſeaſon where ſunſhine prevailed over rain. So, in *All's Well that ends Well*, Act V. ſc. iii. we ſee in the king "*ſunſhine and hail at once*, but to the brighteſt beams diſtracted clouds give way: the time is fair again, and he is like a *day* of ſeaſon," i. e. a better day. TOLLET.

That play'd on her ripe lip, ſeem'd not to know
What gueſts were in her eyes; which parted thence,
As pearls from diamonds dropp'd.[6]—In brief, ſor-
row

Both the quartos read—a *better way;* which being perfectly unintelligible, I have adopted part of the emendation introduced by Dr. Warburton. The late editions have given—a better *day*, a reading which firſt appeared in a note of Mr. Theobald's. A *better day*, however it be underſtood, is, in my opinion, inconſiſtent with the context. If a *better* day means either a *good* day, or the *beſt* day, it cannot repreſent Cordelia's ſmiles and tears; for neither the one or the other neceſſarily implies *rain*, without which, there is nothing to correſpond with her *tears;* nor can a *rainy day* occaſionally brightened by ſunſhine, with any propriety be called a *good* or the *beſt* day. We are compelled therefore to make ſome other change.

A *better May*, on the other hand, whether we underſtand by it, a good May, or a May better than ordinary, correſponds exactly with the preceding image; for in every May rain may be expected, and in a good, or a better May than ordinary, the ſunſhine, like Cordelia's ſmiles, will predominate. With reſpect to the corrupt reading, I have no great faith in the inverſion of the *w* at the preſs, and rather think the error aroſe in ſome other way.

Mr. Steevens has quoted a paſſage from Sidney's *Arcadia*, which Shakſpeare may have had in view. Perhaps the following paſſage in the ſame book, p. 163, edit. 1593, bears a ſtill nearer reſemblance to that before us: "And with that ſhe prettily *ſmiled*, which mingled with her *tears*, one could not tell whether it were a mourning pleaſure, or a delightful ſorrow; but like when a few *April* drops are ſcattered by a gentle zephyrus among fine-coloured flowers." MALONE.

Mr. Malone reads—a better *May*.—As objections may be ſtarted againſt either reading, I declare my inability to decide between them. I have therefore left that word in the text which I found in poſſeſſion of it. STEEVENS.

[5] ——*ſmiles*,] The quartos read *ſmilets*. This may be a diminutive of Shakſpeare's coinage. STEEVENS.

[6] *As pearls from diamonds dropp'd.*— &c.] In *The Two Gentlemen of Verona* we have the ſame image:

"A ſea of melting *pearl*, which ſome call *tears*."

MALONE.

The harſhneſs of the foregoing line in the ſpeech of the *Gentleman*, induces me to believe that our author might have written:

Would be a rarity moſt belov'd, if all
Could ſo become it.

KENT. Made ſhe no verbal queſtion?[7]

GENT. 'Faith, once, or twice,[8] ſhe heav'd the name of *father*
Pantingly forth, as if it preſs'd her heart;
Cry'd, *Siſters! ſiſters!—Shame of ladies! ſiſters!*
Kent! father! ſiſters! What? i' the ſtorm? i' the night?
Let pity not be believed![9]—There ſhe ſhook
The holy water from her heavenly eyes,

" Like pearls from diamonds dropping."

The idea might have been taken from the ornaments of the ancient carcanet or necklace, which frequently conſiſted of table *diamonds* with *pearls* appended to them, or, in the jewellers phraſe *dropping* from them. Pendants for the ear are ſtill called—*drops*.

A ſimilar thought to this of Shakſpeare, occurs in Middleton's *Game at Chefs*, no date:

" —— the holy dew lies like a pearl
" Dropt from the *opening eye-lids of the morn*
" Upon the bluſhful roſe."

Miltoo has tranſplanted this image into his *Lycidas*:

" Under the *opening eye-lids of the morn*." STEEVENS.

7 *Made ſhe no* verbal queſtion?] Means only, Did ſhe enter into no converſation with you? In this ſenſe our poet frequently uſes the word *queſtion*, and not ſimply as the act of *interrogation*. Did ſhe give you to underſtand her meaning *by words* as well as by the foregoing external teſtimonies of ſorrow?

So, in *All's Well that ends Well*:

" —— ſhe told me
" In a ſweet *verbal* brief," &c. STEEVENS.

8 'Faith, *once, or twice,*] Thus the quartoe. Mr. Pope and the ſubſequent editors read—*Yes*, once, &c. Regan in a ſubſequent ſcene, in like manner, uſes the rejected word, however inelegant it may now appear:

" *Faith*, he is poſted hence on ſerious matter." MALONE.

9 *Let pity not be believed!*] i. e. Let not ſuch a thing as pity be ſuppoſed to exiſt! Thus the old copies; but the modern editors have hitherto read,

Let pity not believe it;—— STEEVENS.

And clamour moiſten'd:[9] then away ſhe ſtarted,
To deal with grief alone.

KENT. It is the ſtars,
The ſtars above us, govern our conditions;[8]
Elſe one ſelf mate and mate[5] could not beget
Such different iſſues. You ſpoke not with her ſince?

GENT. No.

KENT. Was this before the king return'd?

GENT. No, ſince.

KENT. Well; ſir; The poor diſtreſs'd Lear is i'the town:
Who ſometime, in his better tune, remembers
What we are come about, and by no means
Will yield to ſee his daughter.

KENT. Why, good ſir?

[9] *And clamour moiſten'd:*] It is not impoſſible but Shakſpeare might have formed this fine picture of Cordelia's agony from holy writ, in the conduct of Joſeph; who, being no longer able to reſtrain the vehemence of his affection, commanded all his retinue from his preſence; and then *wept aloud*, and diſcovered himſelf to his brethren. THEOBALD.

Clamour moiſten'd ——] That is, *her out-cries were accompanied with tears.* JOHNSON.

The old copies read—And clamour moiſten'd *her*. I have no doubt that the word *her* was inſerted by the compoſitor's eye glancing on the middle of the preceding line, where that word occurs; and therefore have omitted it. It may be obſerved that the metre is complete without this word. A ſimilar error has happened in *The Winter's Tale*. See Vol. X. p. 177, n. 4. She *moiſten'd clamour*, or the exclamations ſhe had uttered, with tears. This is perfectly intelligible; but *clamour moiſten'd her*, is certainly nonſenſe. MALONE.

[8] —— *govern our* conditions;] i. e. regulate our *diſpoſitions*. See Vol. XIII. p. 494, n. 5. MALONE.

[5] — — *one ſelf mate and mate* ——] The ſame huſband and the ſame wife. JOHNSON.

Self is uſed here, as in many other places in theſe plays, for *ſelf-ſame*. MALONE.

KENT. A ſovereign ſhame ſo elbows him: his own unkindneſs,
That ſtripp'd her from his benediction, turn'd her
To foreign caſualties, gave her dear rights
To his dog-hearted daughters,—theſe things ſting
His mind ſo venomouſly, that burning ſhame[4]
Detains him from Cordelia.

GENT. Alack, poor gentleman!

KENT. Of Albany's and Cornwall's powers you heard not?

GENT. 'Tis ſo; they are afoot.[5]

KENT. Well, ſir, I'll bring you to our maſter Lear,
And leave you to attend him: ſome dear cauſe[6]
Will in concealment wrap me up awhile;
When I am known aright, you ſhall not grieve
Lending me this acquaintance. I pray you, go
Along with me.] [*Exeunt.*

[4] —— *theſe things ſting*
His mind ſo venomouſly, that burning ſhame —] The metaphor is here preſerved with great knowledge of nature. The *venom* of poiſonous animals being a high cauſtick ſalt, that has all the effect of *fire* upon the part. WARBURTON.

[5] *'Tis ſo; they are afoot.*] Dr Warburton thinks it neceſſary to read, *'tis ſaid*; but the ſenſe is plain, *So it is* that *they are on foot.* JOHNSON.

'Tis ſo, means, I think, I have heard of them; they do not exiſt in report only: they are actually on foot. MALONE.

[6] *Some* dear *cauſe* — Some *important* buſineſs. See Vol. XVII. p. 191, n. 7. MALONE

So, in *Romeo and Juliet*:

"—— a ring, that I muſt uſe.
"In *dear* employment." STEEVENS.

SCENE IV.

The ſame. A Tent.

Enter CORDELIA, Phyſician, *and* Soldiers.

COR. Alack, 'tis he; why, he was met even now
As mad as the vex'd ſea: ſinging aloud;
Crown'd with rank fumiter, and furrow weeds,
With harlocks, hemlock,[7] nettles, cuckoo-flowers,
Darnel,[8] and all the idle weeds that grow
In our ſuſtaining corn.—A century ſend forth;
Search every acre in the high-grown field,
And bring him to our eye. [*Exit an* Officer.]—What can man's wiſdom do,
In the reſtoring his bereaved ſenſe?
He, that helps him, take all my outward worth.

PHY. There is means, madam:
Our foſter-nurſe of nature is repoſe,

[7] *With* harlocks, *hemlock*, &c.] The quartos read—With *hor-docks*: the folio—With *hardokes*. MALONE.

I do not remember any ſuch plant as a *hardock*, but one of the moſt common weeds is a *burdock*, which I believe ſhould be read here; and ſo Hanmer reads. JOHNSON.

Hardocks ſhould be *harlocks*. Thus Drayton in one of his *Eclogues*:

"The honey-ſuckle, the *harlocke*,
"The lilly, and the lady-ſmocke," &c. FARMER.

One of the readings offer'd by the quartos (though miſ-ſpelt) is perhaps the true one. The *hoar-dock*, is the dock with whitiſh woolly leaves. STEEVENS.

[8] *Darnel*,] According to Gerad, is *the moſt hurtful of weeds* among corn. It is mentioned in *The Witches of Lancaſhire*, 1634:

"That cockle, *darnel*, poppy wild,
"May choak his grain," &c.

See Vol. XIV. p. 94, n. 9. STEEVENS.

The which he lacks; that to provoke in him,
Are many ſimples operative, whoſe power
Will cloſe the eye of anguiſh.
COR. All bleſs'd ſecrets,
All you unpubliſh'd virtues of the earth,
Spring with my tears! be aidant, and remediate,
In the good man's diſtreſs!—Seek, ſeek for him;
Leſt his ungovern'd rage diſſolve the life
That wants the means to lead it.[9]

Enter a Meſſenger.

MES. Madam, news;
The Britiſh powers are marching hitherward.
COR. 'Tis known before; our preparation ſtands
In expectation of them.—O dear father,
It is thy buſineſs that I go about;
Therefore great France
My mourning, and important[8] tears, hath pitied.
No blown ambition[3] doth our arms incite,
But love, dear love, and our ag'd father's right:
Soon may I hear, and ſee him! [*Exeunt.*

[9] ——*the means to lead it.*] The reaſon which ſhould guide it. JOHNSON.

[8] ——*important*——] In other places of this author for *importunate*. JOHNSON.
See Vol. X. p. 300, n. 8. The folio reads, *importuned*. STEVENS.

[3] *No* blown *ambition*——] No inflated, no ſwelling pride. Beza on the Spaniſh armada:
"Quam bene te ambitin merſit vaniſſima, ventus,
"Et tumidus tumidæ vos ſuperaſtis aquæ." JOHNSON.
In *The Mad Lover* of Beaumont and Fletcher, the ſame epithet is given to ambition.
Again, in *The Little French Lawyer*:
"I come with no *blown* ſpirit to abuſe you." STEVENS.

SCENE V.

A Room in Gloſter's *Caſtle.*

Enter REGAN *and* Steward.

REG. But are my brother's powers ſet forth?
STEW. Ay, madam.
REG. Himſelf
In perſon there?
STEW. Madam, with much ado:
Your ſiſter is the better ſoldier.
REG. Lord Edmund ſpake not with your lord [4] at home?
STEW. No, madam.
REG. What might import my ſiſter's letter to him?
STEW. I know not, lady.
REG. 'Faith, he is poſted hence on ſerious matter.

[4] ——*your* lord—] The folio reads, *your lord*; and rightly. Goneril not only converſes with Lord Edmund, in the Steward's preſence, but prevents him from ſpeaking to, or even ſeeing her huſband. RITSON.

The quartos read—with your *lady*. In the manuſcripts from which they were printed an L only was probably ſet down, according to the mode of that time. It could be of no conſequence to Regan, whether Edmund ſpoke with Goneril *at home*, as they had travelled together from the earl of Gloſter's caſtle to the duke of Albany's palace, and had on the road ſufficient opportunities for having thoſe plans of which Regan was apprehenſive. On the other hand, Edmund's abrupt departure without even ſpeaking to the duke, to whom he was ſent on a commiſſion, could not but appear myſterious, and excite her jealouſy. MALONE.

It was great ignorance, Gloſter's eyes being out,
To let him live; where he arrives, he moves
All hearts againſt us: Edmund, I think, is gone,
In pity of his miſery, to deſpatch
His nighted life; [5] moreover, to deſcry
The ſtrength o' the enemy.

STEW. I muſt needs after him, madam, with my letter. [6]

REG. Our troops ſet forth to-morrow; ſtay with us;
The ways are dangerous.

STEW. I may not, madam;
My lady charg'd my duty in this buſineſs.

REG. Why ſhould ſhe write to Edmund? Might not you
Tranſport her purpoſes by word? Belike,
Something—I know not what:—I'll love thee much,
Let me unſeal the letter. [7]

STEW. Madam, I had rather—

REG. I know, your lady does not love her huſband;
I am ſure of that: and, at her late being here,
She gave ſtrange œiliads, [8] and moſt ſpeaking looks

[5] *His nighted life;*] i. e. His life made dark as night, by the extinction of his eyes. STEEVENS.

[6] —— *with my* letter.] So the folio. The quartos read—*letters*. The meaning is the ſame. MALONE.

[7] *Let me unſeal* &c.] I know not well why Shakſpeare gives the ſteward, who is a mere factor of wickedneſs, ſo much fidelity. He now refuſes the letter; and afterwards, when he is dying, thinks only how it may be ſafely delivered. JOHNSON.

[8] —— *She gave ſtrange* œiliads,] *Oeillade*, Fr. a caſt, or ſignificant glance of the eye.

To noble Edmund: I know, you are of her boſom.

STEW. I, madam?

REG. I ſpeak in underſtanding; you are, I know it:[3]

Therefore, I do adviſe you, take this note:[4]

My lord is dead; Edmund and I have talk'd;

And more convenient is he for my hand,

Than for your lady's:—You may gather more.[5]

If you do find him, pray you, give him this;[6]

And when your miſtreſs hears thus much from you,

I pray, deſire her call her wiſdom to her.

So, fare you well.

If you do chance to hear of that blind traitor,

Preferment falls on him that cuts him off.

STEW. 'Would I could meet him, madam! I would ſhow

Greene, in his *Diſputation between a He and She Cony-catcher*, 1592: ſpeaks of "amornus gleuces, ſmirking *oeiliades*," &c. STEEVENS.

[3] *I ſpeak in underſtanding:* you are, I know it.] Thus the folio. The quartos read—in underſtanding, *for I know't.* MALONE.

So, in *The Winter's Tale:* "I ſpeak as my underſtanding inſtructs me." STEEVENS.

[4] ——*I do adviſe you, take this* note:] *Note* means in this place not a *letter*, but a *remark*. Therefore *obſerve* what I am ſaying. JOHNSON.

So, in *Meaſure for Meaſure:*

"—— *takes note* of what is done." STEEVENS.

[5] —— *You may gather more.*] You may infer more than I have directly told you. JOHNSON.

So, in *King Henry VI.* P. I:

"Thou art my heir; the reſt I wiſh thee *gather.*"

STEEVENS.

[6] —— *give him* this;] I ſuppoſe Regan here delivers a ring or ſome other favour to the Steward, to be conveyed to Edmund. MALONE.

What party[5] I do follow.
REG. Fare thee well. [*Exeunt.*

SCENE VI.[6]

The Country near Dover.

Enter GLOSTER *and* EDGAR, *dreſs'd like a Peaſant.*

GLO. When ſhall we come to the top of that ſame hill?
EDG. You do climb up it now: look, how we labour.
GLO. Methinks, the ground is even.
EDG. Horrible ſteep:
Hark, do you hear the ſea?
GLO. No, truly.[7]
EDG. Why, then your other ſenſes grow imperfect
By your eyes' anguiſh.
GLO. So may it be, indeed:
Methinks, thy voice is alter'd;[8] and thou ſpeak'ſt
In better phraſe, and matter, than thou didſt.

[5] *What party*——] Quarto, *What lady.* JOHNSON.

[6] Scene VI.] This ſcene, and the ſtratagem by which Gloſter is cured of his deſperation, are wholly borrowed from Sidney's *Arcadia*, Book II. JOHNSON.

[7] *No, truly.*] Somewhat, neceſſary to complete the meaſure, is omitted in this or the foregoing hemiſtich. Sir Thomas Hanmer ſupplies the defect, though perhaps but awkwardly, by reading — No truly, *not.* STEEVENS.

[8] —— *thy voice is alter'd; &c.*] Edgar alters his voice in order to paſs afterwards for a malignant ſpirit. JOHNSON.

EDG. You are much deceiv'd; in nothing am I
chang'd,
But in my garments.
GLO. Methinks, you are better ſpoken.
EDG. Come on, ſir; here's the place:—ſtand
ſtill.—How fearful
And dizzy 'tis, to caſt one's eyes ſo low![8]
The crows, and choughs, that wing the midway
air,
Show ſcarce ſo groſs as beetles: Half way down
Hangs one that gathers ſamphire; dreadful trade![9]

[8] —— *How fearful*
And dizzy 'tis, to caſt one's eyes ſo low!] This deſcription has been much admired ſince the time of Addiſon, who has remarked, with a poor attempt at pleaſantry, that "he who can read it without being giddy, has a very good head, or a very bad one." The deſcription is certainly not mean; but I am far from thinking it wrought to the utmoſt excellence of poetry. He that looks from a precipice finds himſelf aſſailed by one great and dreadful image of irreſiſtible deſtruction. But this overwhelming idea is diſſipated and enfeebled from the inſtant that the mind can reſtore itſelf to the obſervation of particulars, and diffuſe its attention to diſtinct objects. The enumeration of the choughs and crows, the ſamphire-man, and the fiſhers, counteracts the great effect of the proſpect, as it peoples the deſert of intermediate vacuity, and ſtops the mind in the rapidity of its deſcent through emptineſs and horror.
JOHNSON.

It is to be conſidered that Edgar is deſcribing an imaginary precipice, and is not therefore ſuppoſed to be ſo ſtrongly impreſſed with the dreadful proſpect of inevitable deſtruction, as a perſon would be who really found himſelf on the brink of one.
M. MASON.

[9] —— *Half way down*
Hangs one that gathers ſamphire; dreadful trade!] "*Samphire* grows in great plenty on moſt of the ſea-cliffs in this country: it is terrible to ſee how people gather it, hanging by a rope ſeveral fathom from the top of the impending rocks as it were in the air." Smith's *Hiſtory of Waterford*, p. 315, edit. 1774. TOLLET.

This perſonage is not a mere creature of Shakſpeare's imagination, for the gathering of ſamphire was literally a *trade* or common occupation in his time, it being carried and cried about the ſtreets,

Methinks, he ſeems no bigger than his head:
The fiſhermen, that walk upon the beach,
Appear like mice; and yon' tall anchoring bark,
Diminiſh'd to her cock;[2] her cock, a buoy
Almoſt too ſmall for ſight: The murmuring ſurge,
That on the unnumber'd idle pebbles chafes,
Cannot be heard ſo high:—I'll look no more;
Leſt my brain turn, and the deficient ſight
Topple down headlong.[3]

GLO. Set me where you ſtand.

EDG. Give me your hand: You are now within a foot

and much uſed as a pickle. So, in a ſong in Heywood's *Rape of Lucrece*, in which the cries of London are enumerated under the title of the cries of Rome:

"I ha' rock-*ſamphier*, rock-ſamphier;
"Thus go the cries in Rome's faire towne;
"Firſt they go up ſtreet, and then they go downe:
"Buy a map, a mil-mat," &c.

Again, in Veoner's *Via recta*, &c. 4to. 1622: "*Samphire* is in like manner preſerved in pickle, and eaten with meates. It is a very pleaſant and familiar ſauce, and agreeing with man's body."
MALONE.

[2] ——*her cock;*] Her cock-boat. JOHNSON.

So, in *The Tragedy of Hoffman*, 1637:

"——I cauſed my lord to leap into the *cock*, &c.—at laſt our *cock* and we were caſt aſhore."

Again, in the ancient bl. l. comedy called *Common Conditions*:

"*B.* Launche out the *cocke*, *boyes*, and ſet the maiſter aſhoare.
"*M.* The *cocke* is launſhed, eche man to his oare —
"*M.* Boie, come up, and grounde the *cocke* on the ſande."

Again, in Barclay's *Ship of Fools*:

"—— our ſhip can hold no more,
"Hauſe in the *cocke*"——

Hence the term *cockſwain*, a petty officer in a ſhip. STEEVENS.

[3] Topple *down headlong.*] To *topple* is to *tumble*. The word has been already uſed in *Macbeth*. So, in Naſh's *Lenten Stuff*, &c. 1599: "——— fifty people *toppled* up their heels there." Again: "—— he had thought to have *toppled* his burning car, &c. into the ſea." STEEVENS.

Of the extreme verge: for all beneath the moon
Would I not leap upright.[4]
GLO. Let go my hand.
Here, friend, is another purſe; in it, a jewel
Well worth a poor man's taking: Fairies, and gods,
Proſper it with thee! Go thou further off;
Bid me farewell, and let me hear thee going.
EDG. Now fare you well, good ſir. [*Seems to go.*
GLO. With all my heart.

[4] —— *for all beneath the moon*
Would I not leap upright.] But what danger is in leaping *upwards* or *downwards*? He who leaps thus muſt needs fall again on his feet upon the place from whence he roſe We ſhould read:
Would I not leap *outright*;
i. e. forward: and then being on the verge of a precipice he muſt needs fall headlong. WARBURTON.
I doubt whether the word—*outright*, was even in uſe at the time when this play was written.
Upright, with the ſtrict definition—"*perpendicularly erect*," is abſurd; for ſuch a leap is *phyſically* impoſſible. *Upright* is barely expletive: "*upwards*,"—"*from the ground*." FARMER.
One of the ſenſes of the word *upright* in Shakſpeare's time, was that in which it is now uſed. So, in *The Tempeſt*:
"— time goes *upright* with his carriage."
Again, in Florio's tranſlation of Montaigne's *Eſſays*, 1603:
"I have ſeene a man take his full carier: ſtanding boult *upright* on both his feete in the ſaddle."
And with this ſignification, I have no doubt it was uſed here. Every man who leaps, in his firſt effort to raiſe himſelf from the ground, *ſprings upright*. Far from thinking of leaping *forward*, for which, being certain deſtruction, nothing could compenſate, Edgar ſays, he would not for all beneath the moon run the riſk of even leaping *upwards*.
Dr. Warburton idly objects, that he who leaps upwards, muſt needs fall again on his feet upon the ſame place from whence he roſe. If the commentator had tried ſuch a leap *within a foot* of the edge of a precipice, before he undertook the reviſion of theſe plays, the world would, I fear, have been deprived of his labours.
Upright in our author's time meant alſo *ſupinus*. See Minſheu's Dict. 1617: "*Upright*, or on the back, with the face upward. G renverſé, ventre en haut. L. ſupinus, reſupinus:" but this ſenſe is here inadmiſſible. MALONE.

EDG. Why I do trifle thus with his deſpair,
Is done to cure it.[5]
GLO. O you mighty gods!
This world I do renounce; and, in your ſights,
Shake patiently my great affliction off:
If I could bear it longer, and not fall
To quarrel with your great oppoſeleſs wills,
My ſnuff and loathed part of nature, ſhould
Burn itſelf out. If Edgar live, O, bleſs him!—
Now, fellow, fare thee well.
[*He leaps, and falls along.*
EDG. Gone, ſir? farewell.[6]—
And yet I know not how conceit may rob
The treaſury of life, when life itſelf
Yields to the theft:[7] Had he been where he thought,
By this, had thought been paſt.—Alive, or dead?
Ho, you ſir! friend!—Hear you, ſir?—ſpeak!
Thus might he paſs indeed:[8]—Yet he revives:
What are you, ſir?

[5] *Why I do trifle thus with his deſpair,*
Is done to cure it.] Mr. Theobald and Dr. Warburton, who read, with one of the quartos—*'Tis* done, place an interrogation point at the end of the firſt of theſe lines; but, in my opinion improperly. STEEVENS.
Is done——] Thus the quarto A, and the folio. The other quarto reads—*'Tis* done. MALONE.

[6] *Gone, ſir? farewell*] Thus the quartos and folio. The modern editors have been content to read—*Good, ſir*, &c. STEEVENS.
They followed the arbitrary alteration of the editor of the ſecond folio. MALONE.
Perhaps, a mere typographical error. STEEVENS.

[7] —— *when life itſelf*
Yields to the theft:] When life is willing to be deſtroyed. JOHNSON.

[8] *Thus might he* paſs *indeed:*] Thus might he *die* in reality. We ſtill uſe the word *paſſing* bell. JOHNSON.
So, in *King Henry VI.* P. II:
"Diſturb him not, let him *paſs* peaceably." STEEVENS.

GLO. Away, and let me die.
EDG. Had'ſt thou been aught but goſſomer, feathers, air, [a]
So many fathom down precipitating,
Thou had'ſt ſhiver'd like an egg: but thou doſt breathe;
Haſt heavy ſubſtance; bleed'ſt not; ſpeak'ſt; art ſound.
Ten maſts at each make not the altitude, [3]
Which thou haſt perpendicularly fell;
Thy life's a miracle: Speak yet again.
GLO. But have I fallen, or no?

[a] *Had'ſt thou been aught but* goſſomer, *feathers, air,*] *Goſſomer*, the white and cob-web-like exhalations that fly about in hot ſunny weather. Skinner ſays, in a book called *The French Gardiner*, it ſignifies the down of the ſow-thiſtle, which is driven to and fro by the wind:

"As ſure ſome wonder on the cauſe of thunder,
"Or ebb and flood, or *goſſomer* and miſt,
"And on all things, till that the cauſe is wiſt." GREY.

The ſubſtance called Goſſamer is formed of the collected webs of flying ſpiders, and during calm weather in Autumn ſometimes falls in amazing quantities. HOLT WHITE.

See *Romeo and Juliet*, Act II. ſc. vi. MALONE.

[3] *Ten maſts* at each *make not the altitude*,] So Mr. Pope found it in the old editions; and ſeeing it corrupt, judiciouſly corrected it to *attacht*. But Mr. Theobald *reſtores* again the old nonſenſe, *at each*. WARBURTON.

Mr Pope's conjecture may ſtand if the word which he uſes were known in our author's time, but I think it is of later introduction. We may ſay:

Ten maſts *on end* —— JOHNSON.

Perhaps we ſhould read - at *reach*, i. e. extent.

In Mr. Rowe's editions it is, *Ten maſts at* leaſt. STEEVENS.

Ten maſts at each *make not the altitude*,] i. e. each, at, or near, the other. Such I ſuppoſe the meaning, if the text be right; but it is probably corrupt. The word *attach'd* certainly exiſted in Shakſpeare's time, but was not uſed in the ſenſe required here. In Bullokar's *Engliſh Expoſitor*, 8vo. 1616 to *attach* is interpreted, "To take, lay hold on." It was *verbum juris*. MALONE.

EDG. From the dread ſummit of this chalky bourn: [4]
Look up a height; — the ſhrill-gorg'd lark ſo far
Cannot be ſeen or heard: do but look up.
GLO. Alack, I have no eyes. —
Is wretchedneſs depriv'd that benefit,
To end itſelf by death? 'Twas yet ſome comfort,
When miſery could beguile the tyrant's rage,
And fruſtrate his proud will.
EDG. Give me your arm:
Up: — So; — How is't? Feel you your legs? You ſtand.
GLO. Too well, too well.
EDG. This is above all ſtrangeneſs.
Upon the crown o' the cliff, what thing was that
Which parted from you?
GLO. A poor unfortunate beggar.
EDG. As I ſtood here below, methought, his eyes
Were two full moons; he had a thouſand noſes,
Horns whelk'd, [5] and wav'd like the enridged ſea; [6]

[4] —— *chalky* bourn:] *Bourn* ſeems here to ſignify a *hill*. Its common ſignification is a *brook*. Milton in *Comus* uſes *boſky bourn*, in the ſame ſenſe perhaps with Shakſpeare. But in both authors it may mean only a *boundary*. JOHNSON.

Here it certainly means "this chalky boundary of England, towards France." STEEVENS.

[5] *Horns* whelk'd,] *Whelk'd*, I believe, ſignifies *varied with protuberances*. So, in *King Henry V.* Fluellen ſpeaking of Bardolph: "—— his face is all bubukles, and *whelks*," &c. STEEVENS.

Twiſted, convolved. A welk or whilk is a ſmall ſhell-fiſh. Drayton's in his *Mortimeriados*, 4to. 1596, ſeems to uſe this participle in the ſenſe of *rolling* or *curled*:

"The ſunny palfreys have their traces broke,
"And ſetting fire upon the *welked* ſhrouds
"Now through the heaven flie gadding from the yoke."
MALONE.

[6] —— enridged *ſea*;] Thus the 4to. The folio *enraged*. STEEVENS.

It was ſome fiend; Therefore, thou happy father,
Think that the cleareſt gods,[7] who make them honours
Of men's impoſſibilities,[8] have preſerv'd thee.

GLO. I do remember now: henceforth I'll bear
Affliction, till it do cry out itſelf,
Enough, enough, and, *die.* That thing you ſpeak of,
I took it for a man; often 'twould ſay,
The fiend, the fiend: he led me to that place.

EDG. Bear free and patient thoughts.[9] — But who comes here?

Enter LEAR, *fantaſtically dreſſed up with flowers.*

The ſafer ſenſe will ne'er accommodate
His maſter thus.[1]

Enridged was certainly our author's word; for he has the ſame expreſſion in his *Venus and Adonis:*

"Till the wild *waves* will have him ſeen no more,
"Whoſe *ridges* with the meeting clouds cootend."

MALONE.

[7] —— *the* cleareſt *gods,*] The pureſt; the moſt free from evil. JOHNSON.

So, in *Timon of Athens:*

"Roots! you *clear* gods!"

See Vol. XVII. p. 88, n. 9. MALONE.

[8] —— *who make them honours*
Of men's impoſſibilities,] Who are graciouſly pleaſed to preſerve men in ſituations in which they think it impoſſible to eſcape: Or, perhaps, who derive honour from being able to do what man can not do. MALONE.

By *men's impoſſibilities* perhaps is meant, what men call impoſſibilities, what appear as ſuch to mere mortal beings. STEEVENS.

[9] *Bear free and patient* thoughts.] To be melancholy is to have the mind *chained down* to one painful idea; there is therefore great propriety in exhorting Gloſter to *free thoughts*, to an emancipation of his ſoul from grief and deſpair. JOHNSON.

[1] *The* ſafer *ſenſe will ne'er accommodate*
His maſter thus.] I read:

The ſaner *ſenſe will ne'er accommodate*
His maſter thus.

LEAR. No, they cannot touch me for coining;[3] I am the king himſelf.

EDG. O thou ſide-piercing ſight!

LEAR. Nature's above art in that reſpect. — There's your preſs-money.[4] That fellow handles his bow like a crow-keeper:[5] draw me a clothier's

" Here is Lear, but he muſt be mad: his ſound or *ſane* ſenſes would never ſuffer him to be thus diſguiſed." JOHNSON.

I have no doubt but that *ſafer* was the poet's word. So, in *Meaſure for Meaſure*:

" Nor do I think the man of *ſafe* diſcretion
" That does affect it." STEEVENS.

[3] ——*for* coining;] So the quartos. Folio—for *crying*. MALONE.

[4] *There's your* preſs-money.] It is evident from the whole of this ſpeech, that Lear fancies himſelf in a battle: but, *There's your preſs-money* has not been properly explained. It means the money which was paid to ſoldiers when they were retained in the King's ſervice; and it appears from ſome antient ſtatutes, and particularly 7 Henry VII. c. 1. and 3 Henry VIII. c. 5. that it was felony in any ſoldier to withdraw himſelf from the King's ſervice after receipt of this money, without ſpecial leave. On the contrary, he was obliged at all times to hold himſelf *in readineſs*. The term is from the French " preſt," *ready*. It is written *preſt* in ſeveral places in *King Henry VIIIth's* Book of houſhold expences ſtill preſerved in the Exchequer. This may ſerve alſo to explain the following paſſage in Act V. ſc. ii. " And turn our *impreſt* lances in our eyes;" and to correct Mr. Whalley's note in *Hamlet*, Act I. ſc. i. —" Why ſuch *impreſs* of ſhipwrights?" DOUCE.

[5] *That fellow handles his bow like a* crow-keeper:] Mr. Pope in his laſt edition reads *cow-keeper*. It is certain we muſt read *crow-keeper*. In ſeveral counties to this day, they call a ſtuffed figure, repreſenting a man, and armed with a bow and arrow, ſet up to fright the crows from the fruit and and corn, a *crow-keeper*, as well as a *ſcare-crow*. THEOBALD.

This *crow-keeper* was ſo common in the author's time, that it is one of the few peculiarities mentioned by Ortelius in his account of our iſland. JOHNSON.

So, in the 48th *Idea* of Drayton:

" Or if thou'lt not thy archery forbear,
" To ſome baſe ruſtic do thyſelf prefer;

yard.[9] — Look, look, a mouſe! Peace, peace;— this piece of toaſted cheeſe will do't. — There's my gauntlet; I'll prove it on a giant. — Bring up the brown bills.[2] — O, well flown, bird! — i' the clout,[3] i' the clout: hewgh! — Give the word.[4]

" And when corn's ſowo, or grown into the ear,
" Practiſe thy quiver and turn *crow-keeper*."

Mr. Tollet informs me, that Markham in his *Farewell to Huſbandry*, ſays, that ſuch ſervaots are called field-keepers, or *crow-keepers*. STEEVENS.

So, in *Bonduca*, by Fletcher:

" —— Can theſe fight? They look
" Like empty ſcabbards all; no mettle in them;
" Like *men of clouts*, ſet to *keep crows* from orchards."

See alſo *Romeo and Juliet*, Act I. ſc. iv. MALONE.

The following curious paſſage in Latimer's *Fruitful Sermons*, 1584, fol 69. will ſhow how indiſpenſable was practice to enable an archer to *handle his bow* ſkilfully. " In my time (ſays the good biſhop) my poor father was diligent to teach me to ſhoote, as to learne me any other thing, and ſo I thinke other men did their children. He taught me how to draw, howe to lay my body in my bow, and not to drawe with ſtrength of armes as other nations doe, but with ſtrength of the bodye. I had my bowes bought me according to my age and ſtrength: as I encreaſed in them, ſo my bowes were made bigger and bigger: for men ſhall never ſhoote well, except they be brought up in it." HOLT WHITE.

[9] —— *draw me a* clothier's yard.] Perhaps the poet had in his mind a ſtanza of the old ballad of *Chevy-Chace*:

" An arrow of a *cloth-yard* long,
" Up to the head drew he," &c. STEEVENS.

[2] —— *the* brown bills.] A *bill* was a kind of battle-axe, affixed to a long ſtaff:

" Which is the conſtable's houſe?—
" At the ſign of the *brown bill*."

Blurt Mr. Conſtable, 1602.

Again, in Marlowe's *King Edward II.* 1622:

" Lo, with a band of bowmen and of pikes,
" *Brown bills*, and targetiers," &c. STEEVENS.

See Vol. VI. p. 303-4, n. 6. MALONE.

[3] *O, well flown*, bird!—i' the clout, &c.] Lear is here rav-

Edg. Sweet marjoram.

Lear. Paſs.

Glo. I know that voice.

Lear. Ha! Goneril! — with a white beard![5] — They flatter'd me like a dog;[6] and told me, I had white hairs in my beard, ere the black ones were there.[7] To ſay *ay*, and *no*, to every thing I ſaid! — Ay and no too was no good divinity. When the

log of *archery*, and ſhooting at *buts*, as is plain by the words i' *the clout*, that is, the *white* mark they ſet up and aim at: hence the phraſe, to *hit the white*. Warburton.

So, in *The Two Maids of Moreclacke*, 1609:

"Change your mark, ſhoot at a white; come ſtick me in the *clout*, ſir."

Again, in *Tamburlaine*, &c. 1590:

"For kings are *clouts* that every man ſhoots at."

Again, in *How to chooſe a good Wife from a bad One*, 1602:

"—— who could miſs the *clout*,

"Having ſuch ſteady aim?" ——

Mr. Heath thinks there can be no impropriety in calling an arrow a *bird*, from the ſwiftneſs of its flight, eſpecially when immediately preceded by the words *well-flown*: but it appears that *well-flown bird*, was the falconer's expreſſion when the hawk was ſucceſsful in her flight; and is ſo uſed in *A Woman kill'd with Kindneſs*.

Steevens.

The quartos read — O, well flown bird *in the ayre*, hugh, give the word. Malone.

[4] —— *Give the word.*] Lear ſuppoſes himſelf in a garriſon, and before he lets Edgar paſs, requires the watch-word. Johnson.

[5] —— *Ha! Goneril! — with a white beard!*] So reads the folio, properly; the quarto, whom the latter editors have followed, has, *Ha! Goneril, ha! Regan! they flattered me*, &c. which is not ſo forcible. Johnson.

[6] *They flatter'd me like a dog;*] They played the ſpaniel to me. Johnson.

[7] —— *and told me, I had white hairs in my beard, ere the black ones were there.*] They told me that I had the wiſdom of age, before I had attained to manhood. Malone.

rain came to wet me[8] once, and the wind to make me chatter; when the thunder would not peace at my bidding; there I found them, there I ſmelt them out. Go to, they are not men o' their words: they told me I was every thing; 'tis a lie; I am not ague-proof.

GLO. The trick of that voice[9] I do well remember: Is't not the king?

LEAR. Ay, every inch a king:
When I do ſtare, ſee, how the ſubject quakes.[10]
I pardon that man's life: What was thy cauſe? —
Adultery. — .
Thou ſhalt not die: Die for adultery! No:
The wren goes, to't and the ſmall gilded fly
Does lecher in my ſight.
Let copulation thrive, for Gloſter's baſtard ſon
Was kinder to his father, than my daughters
Got 'tween the lawful ſheets.
To't, luxury,[11] pell-mell, for I lack ſoldiers. —
Behold yon' ſimpering dame,

[8] —— *When the rain came to wet me* &c.] This ſeems to be an alluſion to king Canute's behaviour when his courtiers flattered him as lord of the ſea. STEEVENS.

[9] *The trick of that voice* ——] *Trick* (ſays Sir Thomas Hanmer) is a word frequently uſed for the *air, or that peculiarity in a face, voice, or geſture, which diſtinguiſhes it from others.* We ſtill ſay "— he has a *trick* of winking with his eyes, of ſpeaking loud," &c. STEEVENS.

See Vol. XI. p. 301, n. 4. MALONE.

[10] *Ay, every inch a* king:
When I do ſtare, ſee, how the ſubject quakes.] So, in *Venus and Adonis:*

"Who, like a *king* perplexed in his throne,
"By their ſuggeſtion gives a deadly groan,
"Whereat each tributary *ſubject quakes.*" MALONE.

[11] *To't*, luxury, &c.] *Luxury* was the ancient appropriate term for *incontinence.* See Mr. Collins's note on *Troilus and Creſſida*, Act V. ſc. ii. STEEVENS.

Whoſe face between her forks [4] preſageth ſnow;
That minces virtue, [5] and does ſhake the head
To hear of pleaſure's name;
The fitchew, [6] nor the ſoiled horſe, [7] goes to't
With a more riotous appetite.
Down from the waiſt they are centaurs, [8]
Though women all above:
But to the girdle [9] do the gods inherit,
Beneath is all the fiends';* there's hell, there's darkneſs,

[4] *Whoſe face between her* forks—] The conſtruction is not "whoſe face between her *forks*," &c. but "whoſe face preſageth ſnow between her *forks*." So, in *Timon*, Act IV. ſc. iii:

"Whoſe bluſh doth thaw the conſecrated ſnow
"That lies on Dian's lap." EDWARDS.

To preſerve the modeſty of Mr. Edwards's happy explanation, I can only hint a reference to the words *fourcheure* in Cotgrave's *Dictionary*. STEEVENS.

[5] *That minces virtue,*] Whoſe virtue conſiſts in appearance only; in an affected delicacy and prudery: who is ſo nice and ſqueamiſh in talking of virtue and of the frailer part of her ſex, as a lady who walks *mincingly* along:

"—— and turn two *mincing* ſteps
"Into a manly ſtride." *Merchant of Venice.* MALONE.

This is a paſſage which I ſhall not venture to explain further than by recommending a conſideration of the paſſage, quoted by Mr. Malone, from *The Merchant of Venice.* STEEVENS.

[6] *The fitchew,*] A polecat. POPE.

[7] —— *nor the* ſoiled horſe,] *Soiled horſe* is a term uſed for a horſe that has been fed with hay and corn in the ſtable during the winter, and is turned out in the ſpring to take the firſt flush of grass, or has it cut and carried in to him. This at once cleanſes the animal, and fills him with blood. STEEVENS.

[8] *Down from the* waiſt *they are centaurs,*] In *The Malcontent*, is a thought as ſingular as this:

"'Tis low about the immodeſt *waiſt* of night."
STEEVENS.

[9] But *to the girdle* &c.] To *inherit* in Shakſpeare is, to poſſeſs. See Vol. IV. p. 249, n. 9. *But* is here uſed for *only*. MALONE.

* *Beneath is all the fiends'*;] According to Grecian ſuperſtition,

there is the ſulphurous pit, [3] burning, ſcalding, ſtench, conſumption! —Fie, fie, fie! pah; pah! Give me an ounce of civet, good apothecary, to ſweeten my imagination: there's money for thee.

GLO. O, let me kiſs that hand!

LEAR. Let me wipe it firſt; it ſmells of mortality.

GLO. O ruin'd piece of nature! This great world Shall ſo wear out to nought.—Doſt thou know me?

LEAR. I remember thine eyes well enough. Doſt thou ſquiny at me? [4] No, do thy worſt, blind Cupid; I'll not love.—Read thou this challenge; mark but the penning of it.

GLO. Were all the letters ſuns, I could not ſee one.

EDG. I would not take this from report;—it is, And my heart breaks at it.

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every limb of us was conſigned to the charge of ſome particular deity. Gower, *De Confeſſione Amantis*, enlarges much on it, and concludes by ſaying:

"And Venus through the letcherie
"For whiche thei hir deiſie,
"*She kept all doune the remenant*
"*To thilke office appertainant.*" COLLINS.

In the old copies the preceding as well as the latter part of Lear's ſpeech is printed as proſe. I doubt much whether any part of it was intended for metre. MALONE.

[3] —— *there is the ſulphurous pit*, &c.] Perhaps theſe lines ſhould be regulated as follows:

There is the ſulphurous pit, ſtench, burning, ſcalding,
Conſumption: fie, fie, fie! pah! pah! pah!
An ounce of civet, &c. STEEVENS.

[4] *Doſt thou* ſquiny *at me?*] To *ſquiny* is to look aſquint. The word is uſed by our poet's fellow-comedian, Robert Armin, in *A Nest of Ninnies* &c. 4to. 1609: "The world—*ſquinies* at this, and looks as one ſcorning." MALONE.

LEAR. Read.

GLO. What with the caſe of eyes?[5]

LEAR. O, ho, are you there with me? No eyes in your head, nor no money in your purſe? Your eyes are in a heavy caſe, your purſe in a light: Yet you ſee how this world goes.

GLO. I ſee it feelingly.

LEAR. What, art mad? A man may ſee how this world goes, with no eyes. Look with thine ears: ſee how yon' juſtice rails upon yon' ſimple thief. Hark, in thine ear: Change places: and handy-dandy,[6] which is the juſtice, which is the thief?—

[5] *What, with* the *caſe of eyes?*] Mr. Rowe changed *the* into *this*, but without neceſſity. I have reſtored the old reading. The *caſe of eyes* is the *ſocket* of either eye. Statius in his firſt *Thebaid*, has a ſimilar expreſſion. Speaking of Oedipus he ſays:

"Tunc *vacuos orbes* erudum ac miſerable vitæ
"Supplicium, offendat cœlo, manibuſque cruentis
"Pulſat *inane ſolum.*

"*Inane ſolum*, i. e. *vacui oculorum loci.*"

Shakſpeare has the expreſſion again in *The Winter's Tale:*

"— they ſeem'd almoſt, with ſtaring on one another, to tear *the caſes* of their eyes." STEEVENS.

In *Pericles, Prince of Tyre*, 1609, we have the ſame expreſſion:

"—— her *eyes* as jewel-like,
"And *caſ'd* as richly."

Again, *ibidem:*

"Her *eye-lids*, *caſes* to thoſe heavenly jewels
"Which Pericles hath loſt,
"Begin to part their fringes of bright gold."

This could not have been the author's word; for "this *caſe* of eyes" in the language of his time ſignified—*this pair of eyes*, a ſenſe directly oppoſite to that intended to be conveyed. MALONE.

[6] *Change places; and*, handy-dandy,] The words *change places, and*, are not in the quartos. *Handy-dandy* is, I believe, a play among children, in which ſomething is ſhaken between two hands, and then a gueſs is made in which hand it is retained. See Florio's Italian Dict. 1598: "*Bazzicchiare.* To ſhake between two hands; to play *handy-dandy.*" Coles in his Latin Dict. 1679,

Thou haſt ſeen a farmer's dog bark at a beggar?

GLO. Ay, ſir.

LEAR. And the creature run from the cur? There thou might'ſt behold the great image of authority: a dog's obey'd in office.—
Thou raſcal beadle, hold thy bloody hand:
Why doſt thou laſh that whore? Strip thine own back;
Thou hotly luſt'ſt to uſe her in that kind
For which thou whipp'ſt her. The uſurer hangs the cozener.
Through tatter'd clothes ſmall vices do appear;
Robes, and furr'd gowns, hide all.[7] Plate ſin[8] with gold,
And the ſtrong lance of juſtice hurtleſs breaks:
Arm it in rags, a pigmy's ſtraw doth pierce it.
None does offend, none, I ſay, none; I'll able 'em;[9]

renders "to play handy-dandy," by *digitis micare;* and he is followed by Ainſworth; but they appear to have been miſtaken; as is Dr. Johnſon in his definition in his Dictionary, which ſeems to have been formed on the paſſage before us, miſunderſtood. He ſays, Handy-dandy is, "a play in which children *change* hands and *places*." MALONE.

[7] *Robes, and furr'd gowns, hide all.*] So, in *The Rape of Lucrece:*
"Hiding baſe ſin in pleats of majeſty." MALONE.

From *hide all* to *accuſer's lips*, the whole paſſage is wanting in the firſt edition, being added, I ſuppoſe, at his reviſal. JOHNSON.

[8] *Plate ſin——*] The old copies read—*Place* ſin. Mr. Pope made the correction. MALONE.

So, in *King Richard II:*
"Thus *plated* in habiliments of war." STEEVENS.

[9] *—— I'll able 'em:*] An old phraſe ſignifying to qualify, or uphold them. So Scogan, contemporary with Chaucer, ſays:
"Set all my life after thyne ordinaunce,
"And *able me* to mercie or thou deme." WARBURTON.

So Chapman, in his comedy of *The Widow's Tears*, 1612:
"Admitted! ay, into her heart, and I'll *able* it."
STEEVENS.

Take that of me, my friend, who have the power
To ſeal the accuſer's lips. Get thee glaſs eyes;
And, like a ſcurvy politician, ſeem
To ſee the things thou doſt not.—Now, now, now, now:
Pull off my boots:—harder, harder; ſo

EDG. O, matter and impertinency mix'd!
Reaſon in madneſs!

LEAR. If thou wilt weep my fortunes, take my eyes.
I know thee well enough; thy name is Gloſter:
Thou muſt be patient; we came crying hither.
Thou know'ſt, the firſt time that we ſmell the air,
We wawl, and cry:[2]—I will preach to thee; mark me.

GLO. Alack, alack the day!

LEAR. When we are born, we cry, that we are come
To this great ſtage of fools;—— This a good block?[3]—

[2] *Thou know'ſt, the firſt time that we ſmell the air,*
We wawl, and cry:]
"Vagituque locum lugubri complet, ut æquum eſt
"Cui tantum in vitâ reſtat tranſire malorum." *Lucretius.*
STEEVENS.

[3] —— *This a good block?*] Perhaps, we ſhould read —
'Tis *a good block.* RITSON.

Upon the king's ſaying, *I will preach to thee*, the poet ſeems to have meant him to pull off his *hat*, and keep turning it and feeling it, in the attitude of one of the preachers of thoſe times, (whom I have ſeen ſo repreſented in ancient prints,) till the idea of *felt*, which the good *hat* or *block* was made of, raiſes the ſtratagem in his brain of ſhoeing a troop of horſe with a ſubſtance ſoft as that which he held and moulded between his hands. This makes him ſtart from his preachment.—*Block* anciently ſignified the *head part* of the hat, or *the thing on which a hat is formed*, and ſometimes the hat itſelf.—See *Much Ado about Nothing*: "He weares his faith but as the faſhion of his *hat*; it changes with the next *block*."

It were a delicate ſtratagem, to ſhoe
A troop of horſe with felt: [4] I'll put it in proof;

Again, in Beaumont and Fletcher's *Wit at ſeveral Weapons:*

" I am ſo haunted with this broad-brim'd *hat*
" Of the laſt progreſs *block*, with the young hatband."

Again, in *The Two Merry Milkmaids*, 1620: " —— my haberdaſher has a new *block*, and will find me and all my generation in *beavers*," &c.

Again, in Decker's *Gul's Hornbook*, 1609: " — that cannot obſerve the time of his hatband, nor know what faſhion'd *block* is moſt kin to his head; for in my opinion, the braine that cannot ebuſe his *felt* well," &c.

Again, in *The Seven deadly Sinnes of London* by Decker, 1606. " — The *blocke* for his head alters faſter than the *felt*maker can fitte him."

Again, in *Run and a great Caſt*, an ancient collection of Epigrams, 4to. without date, *Epigram* 46. *In Sixtinum:*

" A pretty *blocke* Sextinus names his *hat;*
" So much the fitter for his head by that." STEEVENS.

[4] *It were a delicate ſtratagem, to ſhoe*
A troop of horſe with felt:] i. e. with flocks kneaded to a maſs, a practice I believe ſometimes uſed in former ages, for it is mentioned in *Ariaſto:*

" — fece nel cader ſtrepito quanto
" Aveſſe avuto ſotto i piedi il *feltro*." JOHNSON.

Shakſpeare however might have adopted the ſtratagem of ſhoeing a troop of horſe with *felt*, from the following paſſage in Fenton's *Tragicall Diſcourſes*, 4to. b. l. 1567: " —— he attyreth himſelfe for the purpoſe in a night-gowne girt to hym, with a paire of *ſhoes* of *felte*, leaſte the noyſe of his feete ſhoulde diſcover his ſteppinge." P. 58.

Again, in *Hay any Worke for a Cooper*, an ancient pamphlet, no date: " Their adverſaries are very eager: the ſaints in heaven have *felt* o' their tongues." STEEVENS.

This " delicate ſtratagem" had actually been put in practice about fifty years before Shakſpeare was born, as we learn from Lord Herbert's *Life of Henry the Eighth*, p. 41. " And now," ſays that hiſtorian, " having feaſted the ladies royally for divers days, he [Henry] departed from Tournay to Liſle, [Oct 13, 1513,] whether he was invited by the lady Margaret, who cauſed there a juſte to be held in an extraordinary manner; the place being a fore-room raiſed high from the ground by many ſteps, and paved with black ſquare ſtones like marble; while *the horſes*, to

And when I have ſtolen upon theſe ſons-in-law,
Then, kill, kill, kill, kill, kill, kill.[5]

Enter a Gentleman, *with Attendants.*

GENT. O, here he is; lay hand upon him.—Sir,
Your moſt dear daughter—

LEAR. No reſcue? What, a priſoner? I am even
The natural fool of fortune.[6]—Uſe me well;
You ſhall have ranſom. Let me have a ſurgeon,
I am cut to the brains.

GENT. You ſhall have any thing.

LEAR. No ſeconds? All myſelf?
Why, this would make a man, a man of ſalt,[7]
To uſe his eyes for garden water-pots,
Ay, and for laying autumn's duſt.[8]

prevent ſliding, *were ſhod with felt* or flocks (the Latin words are *feltro ſive tormento*): after which the ladies danced all night."
MALONE.

[5] *Then*, kill, kill, &c.] This was formerly the word given in the Engliſh army, when an onſet was made on the enemy. So, in *Venus and Adonis*:

"Gives falſe alarms, ſuggeſteth mutiny,
"And in a peaceful hour doth cry, *kill, kill.*"

Again, in *The Mirrour for Magiſtrates* 1610. p. 515:

"For while the Frenchmen freſh aſſaulted ſtill,
"Our Engliſhmen came boldly forth at night,
"Crying, Saint George, Salisbury, *kill, kill,*
"And offer'd freſhly with their foes to fight." MALONE.

[6] *The natural fool of* fortune.] So, in *Romeo and Juliet*:

"O, I am *fortune's* fool!" STEEVENS.

[7] —— *a man of* ſalt,] *A man of ſalt* is *a man of tears.* In *All's Well that ends Well*, we meet with—"your *ſalt tears'* head;" and in *Troilus and Creſſida*, "the *ſalt* of broken *tears*." Again, in *Coriolanus*:

"He has betray'd your buſineſs, and given up,
"For certain drops of *ſalt*, your city Rome." MALONE.

[8] *Ay, and* for *laying autumn's duſt.*] Theſe words are not in the folio. MALONE.

GENT, Good ſir,[8]—
LEAR. I will die bravely, like a bridegroom: What?
I will be jovial; come, come; I am a king,
My maſters, know you that?
GENT. You are a royal one, and we obey you.
LEAR Then there's life in it.[9] Nay, an you get it, you ſhall get it by running. Sa, ſa, ſa, ſa.
[*Exit, running; Attendants follow.*
GENT. A ſight moſt pitiful in the meaneſt wretch;
Paſt ſpeaking of in a king!—Thou haſt one daughter,
Who redeems nature from the general curſe
Which twain have brought her to.
EDG. Hail, gentle ſir.
GENT. Sir, ſpeed you: What's your will?
EDG. Do you hear aught, ſir, of a battle toward?
GENT. Moſt ſure, and vulgar: every one hears that,
Which can diſtinguiſh ſound.
EDG. But, by your favour,
How near's the other army?
GENT. Near, and on ſpeedy foot; the main deſcry

For the ſake of metre, I have here repeated the preposition—*for*, which appears to have been accidentally omitted in the old copies. STEEVENS.

[8] Gent. *Good ſir,*] Theſe words I have reſtored from one of the quartos. In the other, they are omitted. The folio reads:
—— *a ſmug* bridegroom—— STEEVENS.

[9] *Then there's life in it.*] The caſe is not yet deſperate. JOHNSON.

So, in *Antony and Cleopatra:*
"There's ſop in't yet." STEEVENS.

Stands on the hourly thought.[3]

EDG. I thank you, ſir: that's all.

GENT. Though that the queen on ſpecial cauſe is here,
Her army is mov'd on.

EDG. I thank you, ſir. [*Exit.*Gent.

GLO. You ever-gentle gods, take my breath from me;
Let not my worſer ſpirit[4] tempt me again
To die before you pleaſe!

EDG. Well pray you, father.

GLO. Now, good ſir, what are you?

EDG. A moſt poor man, made tame by fortune's blows;[5]
Who, by the art of known and feeling ſorrows,[6]

[3] —— *the main deſcry*
Stands on the hourly thought.] The *main* body is *expected* to be *deſcry'd* every hour. The expreſſion is harſh. JOHNSON.

[4] —— *my worſer ſpirit* ——] By this expreſſion may be meant—*my evil genius*. STEEVENS.

[5] —— *made* tame by *fortune's blows.*] So, in *Much ado about nothing:*
"*Taming* my wild heart *to* thy gentle hand."
The quartos read:
—— made *lame by* fortune's blows. STEEVENS.

The folio has—made *tame to* fortune's blows. I believe the original is here, as in many other places, the true reading. So, in our poet's 37th Sonnet:
"So I, *made lame by fortune's* deareſt ſpight,—."
MALONE.

[6] *Who, by the art of known and feeling ſorrows,*] i. e. Sorrows paſt and preſent. WARBURTON.
Haud ignara mali, miſeris ſuccurrere diſco.
I doubt whether *feeling* is not uſed, with our poet's uſual licence, for *felt*. Sorrows known, not by relation, but by experience.
MALONE.

Am pregnant to good pity. Give me your hand,
I'll lead you to ſome biding.

GLO. Hearty thanks:
The bounty and the benizon of heaven
To boot, and boot!

Enter Steward.

STEW. A proclaim'd prize! Moſt happy!
That eyeleſs head of thine was firſt fram'd fleſh
To raiſe my fortunes.—Thou old unhappy traitor,
Briefly thyſelf remember:[7]—The ſword is out
That muſt deſtroy thee.

GLO. Now let thy friendly hand
Put ſtrength enough to it. [EDGAR *oppoſes*.

STEW. Wherefore, bold peaſant,
Dar'ſt thou ſupport a publiſh'd traitor? Hence;
Leſt that the infection of his fortune take
Like hold on thee. Let go his arm.

EDG. Chill not let go, zir, without vurther 'caſion.

STEW. Let go, ſlave, or thou dieſt.

EDG. Good gentleman, go your gait,[8] and let poor volk paſs And ch'ud ha' been zwagger'd out of my life, 'twould not ha' been zo long as 'tis

[7] *Briefly thyſelf remember:*] i. e. Quickly recollect the paſt offences of thy life, and recommend thyſelf to heaven. WARBURTON.

So Othello ſays to Deſdemona:

"If you bethink yourſelf of any crime,
"Unreconcil'd as yet to heaven and grace,
"Solicit for it ſtraight." MALONE.

[8] ——*go your gait.*] *Gang your gaits* is a common expreſſion in the North. In the laſt rebellion, when the Scotch ſoldiers had finiſhed their exerciſe, inſtead of our term of diſmiſſion, their phraſe was, *gang your gaits*. STEEVENS.

by a vortnight. Nay, come not near the old man; Keep out, che vor'ye,[9] or iſe try whether your coſtard[2] or my bat[3] be the harder: Ch'ill be plain with you.

STEW. Out, dunghill!

EDG. Ch'ill pick your teeth, zir: Come; no matter vor your foins.[4]

[*They fight; and* EDGAR *knocks him down.*

STEW. Slave, thou haſt ſlain me:—Villain, take my purſe;
If ever thou wilt thrive, bury my body;
And give the letters, which thou find'ſt about me,
To Edmund earl of Gloſter;[5] ſeek him out

[9] —— *che vor'ye,*] *I warn you.* Edgar counterfeits the weſtern dialect. JOHNSON.

When our ancient writers have occaſion to introduce a ruſtick, they commonly allot him this Somerſetſhire dialect. Mercury, in the ſecond book of Ovid's *Metamorphoſis*, aſſumes the appearance of a clown, and our tranſlator *Golding* has made him ſpeak with the provinciality of Shakſpeare's Edgar. STEEVENS.

[2] — *your* coſtard ——] *Coſtard*, i. e. head. So, in *K. Richard III*: "Take him over the *coſtard* with the hilt of thy ſword." STEEVENS.

[3] —— *my* bat ——] i. e. club. So, in *Spenſer*:

" —— a handſome *bat* he held,
" On which he leaned, as one far in eld."

Again, in *Mucedorus*, 1598:

" With this my *bat* I will beat out thy brains."

Again, in *The Pinner of Wakefield*, 1599:

" —— let every thing be ready,
" And each of you a good *bat* on his neck." STEEVENS.

Rather in this place a *ſtaff*. In Suſſex a walking-ſtick is called a *bat*. *Bats* and *clubs* are diſtinguiſhed in *Coriolanus*, Act I. ſc. i. " where go you with *bats* and *clubs*." HOLT WHITE.

[4] —— *no matter vor your* foins.] *To foin*, is to make what we call a *thruſt* in fencing. Shakſpeare often uſes the word.

[5] *To Edmund earl of Gloſter;*] Mr. Smith has endeavoured,

Upon the Britiſh party:——O, untimely death!
[*Dies.*

EDG. I know thee well: A ſerviceable villain;
As duteous to the vices of thy miſtreſs,
As badneſs would deſire.

GLO. What, is he dead?

EDG. Sit you down, father; reſt you.—
Let's ſee his pockets: theſe letters, that he ſpeaks of,
May be my friends.—He's dead; I am only ſorry
He had no other death's-man.—Let us ſee:—
Leave, gentle wax; and, manners, blame us not:
To know our enemies' minds, we'd rip their hearts;
Their papers, is more lawful.[6]

without any ſucceſs, to prove in a long note, that we ought to read—*letter* both here and below, becauſe the Steward had only one letter in his pocket, namely that written by Goneril. But there is no need of change, for *letters* formerly was uſed like *epiſtolæ* in Latin, when one only was intended. So, in Act I. ſc. v. Lear ſays to Kent, "Go, you, before to Gloſter, with *theſe letters*;" and Kent replies, "I will not ſleep, my lord, till I have delivered your *letter*." Again, in Act IV. ſc. v. the Steward ſays to Regan, "I muſt needs after him, madam, with my *letters*," meaning only Goneril's letter, which Edgar preſently reads. Such, as I obſerved on that paſſage, is the reading of the original quarto copies, which in the folio is changed to *letter*. Whether the Steward had alſo a letter from Regan, it is not here neceſſary to inquire. The words which he uſes, do not, for the reaſon I have aſſigned, neceſſarily imply two letters; and as Edgar finds no letter from Regan, we may infer that when ſhe ſaid to the Steward in a former ſcene, *take thou this*, ſhe gave him a ring or ſome other token of regard for Edmund, and not a letter. MALONE.

[6] *To know our enemies' minds, we'd rip their hearts;*
Their papers, is more lawful.] This is darkly expreſſed: the meaning is, Our enemies are put upon the rack, and torn in pieces to extort confeſſion of their ſecrets; to tear open their letters is more lawful. WARBURTON.

—— *we'd rip* ——] Thus the quartos. The folio reads—*we rip*. The editor of the ſecond folio, imagining that *papers* was

[reads.] *Let our reciprocal vows be remember'd. You have many opportunities to cut him off: if your will want not, time and place will be fruitfully offered. There is nothing done, if he return the conqueror: Then am I the priſoner, and his bed my gaol; from the loath'd warmth whereof deliver me, and ſupply the place for your labour.*

Your wife, (ſo I would ſay,) and your affectionate ſervant,[7]

Goneril.

O undiſtinguiſh'd ſpace of woman's will![8]—
A plot upon her virtuous huſband's life;
And the exchange, my brother!—Here, in the ſands,
Thee I'll rake up, the poſt unſanctified[9]

the comfortable eaſe, for *it* ſubſtituted *ere*: Their papers *are* more lawful. But the conſtruction is,—*to rip* their papers, is more lawful. His alteration, however, has been adopted by the modern editors. MALONE.

[7] —— *affectionate* ſervant,] After *ſervant*, one of the quartos has this ſtrange continuation: "——and for you her owne foe *venter*, Gonerill." STEEVENS.

In this place I have followed the quarto of which the firſt ſignature is A. The other reads—"Your (wife, ſo I would ſay) *your* affectionate ſervaot;" and adds the words mentioned by Mr. Steevens. The folio, reads—"Your (wife, ſo I would ſay) affectioonate ſervant, Goneril." MALONE.

[8] *O undiſtinguiſh'd ſpace of woman's will!*] Thus the folio. The quartos read—of woman's *wit!* The meaning (ſays Dr. Warburton in Sir Thomas Hanmer's edition,) is, "The variations in a woman's will are ſo ſudden, and their liking and loathing follow ſo quick upon each other, that there is no diſtinguiſhable ſpace between them." MALONE.

I believe, the plain meaning is—*O undiſtinguiſhing licentiouſneſs of a woman's inclinations!* STEEVENS.

[9] *There I'll* rake *up, the poſt* unſanctified *&c.*] I'll *cover* thee. In Staffordſhire, to *rake* the fire, is to cover it with fuel for the night. JOHNSON.

Of murderous lechers: and, in the mature time,
With this ungracious paper ſtrike the ſight
Of the death-practis'd duke:[2] For him 'tis well,
That of thy death and buſineſs I can tell.

[*Exit* EDGAR, *dragging out the body.*

GLO. The king is mad: How ſtiff is my vile ſenſe,
That I ſtand up, and have ingenious feeling[3]
Of my huge ſorrows! Better I were diſtract:
So ſhould my thoughts be ſever'd[4] from my griefs;
And woes, by wrong imaginations, loſe
The knowledge of themſelves.

Re-enter EDGAR.

EDG. Give me your hand:
Far off, methinks, I hear the beaten drum.
Come, father, I'll beſtow you with a friend.

[*Exeunt.*

The epithet, *unſanctified*, refers to his want of burial in *conſecrated* ground. STEEVENS.

[2] —— *the death-practis'd duke:*] The duke of Albany, whoſe death is machinated by *practice* or treaſon. JOHNSON.

[3] —— *and have* ingenious feeling —] *Ingenious feeling* ſignifies a feeling from an underſtanding not diſturbed or diſordered, but which, repreſenting things as they are, makes the ſenſe of pain the more exquiſite. WARBURTON.

[4] —— *ſever'd* ——] The quartos read *fenced*. STEEVENS.

SCENE VII.

A Tent in the French *camp.* LEAR *on a bed, aſleep; Phyſician, Gentleman,*[5] *and Others, attending: Enter* CORDELIA *and* KENT.

COR. O thou good Kent, how ſhall I live, and work,
To match thy goodneſs? My life will be too ſhort,
And every meaſure fail me.[6]

KENT. To be acknowledg'd, madam, is o'erpay'd.
All my reports go with the modeſt truth;
Nor more, nor clipp'd, but ſo.

COR. Be better ſuited;[7]
Theſe weeds are memories of thoſe worſer hours:[8]

[5] —— *Phyſician, Gentleman,* &c.] In the quartos the direction is, "Enter CORDELIA, KENT, and *Doctor*," omitting by negligence the *Gentleman*, who yet in thoſe copies is a ſpeaker in the courſe of the ſcene, and remains with KENT, when the reſt go out. In the folio, the direction is, "Enter CORDELIA, KENT, and *Gentleman*;" to the latter of whom all the ſpeeches are given, which in the original copies are divided between the *phyſician* and the *Gentleman*. I ſuppoſe, from a penury of actors, it was found convenient to unite the two characters, which, we ſee, were originally diſtinct. Cordelia's words, however, might have taught the editor of the folio to have given the *gentleman* whom he retained the appellation of *Doctor*:

"Be gnveru'd by *your knowledge*, and proceed
"I' the ſway of your own will." MALONE.

[6] —— *every meaſure fail me.*] All good which I ſhall allot thee, or *meaſure out* to thee, will be ſcanty. JOHNSON.

[7] *Be better ſuited:*] i. e. Be better dreſs'd, put on a better ſuit of clothes. STEEVENS.

[8] *Theſe weeds are* memories *of thoſe worſer hours:*] *Memories*,

I pr'ythee, put them off.

KENT. Pardon me, dear madam;
Yet to be known, ſhortens my made intent: [9]
My boon I make it, that you know me not,
Till time and I think meet.

COR. Then be it ſo, my good lord.—How does the king? [*to the* Phyſician.

PHYS. Madam, ſleeps ſtill.

COR. O you kind gods,
Cure this great breach in his abuſed nature?
The untun'd and jarring ſenſes, O, wind up
Of this child-changed father! [10]

i. e. Memorials, remembrancers. Shakſpeare uſes the word in the ſame ſenſe, *As You Like It*, Act II. ſc. iii:

"O, my ſweet maſter! O you *memory*
"Of old Sir Rowland!" —— STEEVENS.

So, in Stowe's *Survey of London*, 1618:—"A printed *memorie* hanging up in a table at the entrance into the church-door."
MALONE.

[9] —— *my* made intent:] There is a diſſonancy of terms in *made intent*; one implying the idea of a thing done, the other, undone. I ſuppoſe Shakſpeare wrote—laid *intent*, i. e. projected.
WARBURTON.

An intent *made*, is an intent *formed*. So we ſay in common language, to *make a deſign*, and to *make a reſolution*. JOHNSON.

[10] *Of this child-changed father!*] i. e. Changed to a child by his years and wrongs; or perhaps, reduced to this condition by his children. STEEVENS.

Lear is become inſane, and this is the change referred to. Inſanity is not the property of ſecond childhood, but dotage. Conſonant to this explanation is what Cordelia almoſt immediately adds:

"O my dear father! reſtoration hang
"Thy medicine on my lips: and let this kiſs
"Repair thoſe violent harms, that my two ſiſters
"Have in thy reverence made!" HENLEY.

Of this child-changed *father!*] That is *changed* by *his children*; a father, whoſe jarring ſenſes have been untuned by the monſtrous

PHYS. So pleaſe your majeſty,
That we may wake the king? he hath ſlept long.

COR. Be govern'd by your knowledge, and proceed
I' the ſway of your own will. Is he array'd?

GENT. Ay, madam;[3] in the heavineſs of his ſleep,
We put freſh garments on him.

PHYS. Be by, good madam, when we do awake him;
I doubt not of his temperance.

COR. Very well.[4]

PHYS. Pleaſe you, draw near.—Louder the muſick there.[5]

ingratitude of his daughters. So, *care-craz'd*, crazed *by* care; *wave-worn*, worn *by* the waves; *woe-wearied*, harraſſed *by* woe; &c. MALONE.

[3] *Ay, Madam;* &c.] The folio gives theſe four lines to a *Gentleman*. One of the quartos (they were both printed in the ſame year, and for the ſame printer) gives the two firſt to the *Doctor*, and the two next to *Kent*. The other quarto appropriates the two firſt to the *Doctor*, and the two following ones to a *Gentleman*. I have given the two firſt, which beſt belong to an attendant, to the *Gentleman* in waiting, and the other two to the *Phyſician*, on account of the caution contained in them, which is more ſuitable to his profeſſion. STEEVENS.

In the folio the *Gentleman* and (as he is here called) the *phyſician*, is one and the ſame perſon. RITSON.

[4] *Very well.*] This and the following line I have reſtored from the quartos. STEEVENS.

[5] —— *Louder the muſick there.*] I have already obſerved in a note on *The Second Part of King Henry IV* Vol. XIII. p. 192, n. 4, that Shakſpeare conſidered *ſoft muſick* as favourable to ſleep. Lear, we may ſuppoſe, had been thus compoſed to reſt; and now the Phyſician deſires *louder* muſick to be played, for the purpoſe of waking him. So again, in *Pericles, Prince of Tyre*, 1609, Cerimon, to recover Thaiſa, who had been thrown into the ſea, ſays,

COR. O my dear father! Reſtoration, hang
Thy medicine on my lips;[6] and let this kiſs
Repair thoſe violent harms, that my two ſiſters
Have in thy reverence made!
KENT. Kind and dear princeſs!
COR. Had you not been their father, theſe white flakes
Had challeng'd pity of them. Was this a face
To be expos'd againſt the warring winds?
[To ſtand[7] againſt the deep dread-bolted thunder?
In the moſt terrible and nimble ſtroke
Of quick, croſs lightning? to watch (poor perdu!)
With this thin helm?[8]] Mine enemy's dog,[9]

"The *rough* and woeful muſick that we have,
"Cauſe it to ſound, beſeech you."
Again, in *The Winter's Tale*:
"*Muſick, awake* her; ſtrike!" MALONE.

[6] —— Reſtoration, *hang*
Thy medicine on my lips;] This is fine. She invokes the goddeſs of health, Hygeiia, under the name of *Reſtoration*, to make her the miniſter of her rites, in this holy office of recovering her father's loſt ſenſes. WARBURTON.

Reſtoration is no more than *recovery* perſonified. STEEVENS.

[7] [*To ſtand* &c.] The lines within crotchets are omitted in the folio. JOHNSON.

[8] —— *to watch* (*poor* perdu!)
With this thin helm?] The alluſion is to the forlorn-hope in an army, which are put upon deſperate adventures, and called in French *enfans perdus*. Theſe *enfans perdus* being always ſlightly and badly armed, is the reaſon that ſhe adds, With this thin helm? i. e. bare-headed. WARBURTON.

Dr. Warburton's explanation of the word *perdu* is juſt, though the latter part of his aſſertion has not the leaſt foundation. Paulus Jovius, ſpeaking of the body of men who were anciently ſent on this deſperate adventure, ſays, "Hos ab immoderatâ fortitudine *perditos* vocant, & in ſummo honore atque admiratione habent." It is not likely that thoſe who deſerved ſo well of their country for expoſing themſelves to certain danger, ſhould be ſent out, *ſummâ admiratione*, and yet ſlightly and badly armed.

Though he had bit me, ſhould have ſtood that night
Againſt my fire; And waſt thou fain, poor father,

The ſame alluſion occurs in Sir W. Davenant's *Love and Honour*, 1649:

" ——— I have endur'd
" Another night would tire a *perdu*,
" More than a wet furrow and a great froſt."

Again, in Cartwright's *Ordinary*:

" —— as for *perdues*,
" Some choice ſous'd fiſh, brought couchant in a diſh
" Among ſome fennel or ſome other graſs,
" Shows how they lye i' th' field." Steevens.

In Polemon's *Collection of Battels*, 4to. bl. l. printed by Byneman, p. 98, an account of the battle of Marignann is tranſlated from Jovius, in which is the following paſſage: — " They were very choſen felowes taken out of all the Cantons, men in the prime of youth, and of ſingular forwardeneſſe: who by a very auncient order of that country, that by dooyng ſome deede of paſſyng proweſſe they may obtaine rare honour of warreſare before they be growen in yeares, doe of themſelves requeſt all perillous and harde pieces of ſervice, and often uſe with deadlye praiſe to runne unto propoſed death. Theſe men do they call, of their immoderate ſurtitude and lnutneſſe, the deſperate forlorne hupeo, and the Frenchmen *enfans perdus*: and it is lawfull for them, by the prerogative of their proweſſe, to beare an enſigne, to have conducte and double wages all their life long. Neyther are the forlorne knowen from the reſt by anye other marke and cognisance than the plumes of white feathers, the which, after the manner of captaines, they doe tourn behinde, waverynge over theyr ſhoulder with a brave kynde of rinl."

Again, in Bacon's *Apology*, touching the late Earl of Eſſex, 12mo. 1651, p. 105: " —— you have put me like one of thoſe that the Frenchmen call *Enfans perdus* that ſerve on foot before horſemen." Reed.

Amongſt other deſperate ſervices in which the forlorn hopa, or *enfans perdus*, were engaged, the night-watches ſeem to have been a common one. So Beaumont and Fletcher:

" I am ſet here like a *perdu*,
" To *watch* a fellow that has wrong'd my miſtreſs."

Little French Lawyer, Act II. ſc. ii. Whalley.

With this thin helm?] With this thin covering of hair.
Malone.

[6] —— *Mine enemy's dog,*] Thus the folio. Both the quartos

To hovel thee with ſwine, and rogues forlorn,
In ſhort and muſty ſtraw? Alack, alack!
'Tis wonder, that thy life and wits at once
Had not concluded all. [a]—He wakes; ſpeak to him.

PHYS. Madam, do you; 'tis fitteſt.

COR. How does my royal lord? How fares your majeſty?

LEAR. You do me wrong, to take me out o' the grave:—
Thou art a ſoul in bliſs; but I am bound
Upon a wheel of fire, that mine own tears
Do ſcald like molten lead.

COR. Sir, do you know me?

LEAR. You are a ſpirit, I know; When did you die?

COR. Still, ſtill, far wide!

PHYS. He's ſcarce awake; let him alone awhile.

LEAR. Where have I been? Where am I?—Fair day-light?—
I am mightily abus'd. [b]—I ſhould even die with pity,
To ſee another thus.—I know not what to ſay.—
I will not ſwear, theſe are my hands:—let's ſee;
I feel this pin prick. 'Would I were aſſur'd
Of my condition.

read, Mine *injurious* dog. Poſſibly the poet wrote—Mine *injurer's* dog. STEEVENS.

[a] *Had not concluded* all.] *It is wonder that thy wits and life had not* all *ended.* JOHNSON.

So, in Spenſer's *Faery Queen*, c. viii:

"Ne ſpared they to ſtrip her naked *all.*"

Again, in *Timon:*

"And diſpoſſeſs her *all.*" STEEVENS.

[b] *I am mightily abus'd.*] I am ſtrangely impoſed on by appearances; I am in a ſtrange miſt of uncertainty. JOHNSON.

COR. O, look upon me, ſir,
And hold your hands in benediction o'er me:—
No, ſir, you muſt not kneel.[5]
LEAR. Pray, do not mock me:[6]
I am a very fooliſh fond old man,
Fourſcore and upward;[7] and, to deal plainly,
I fear, I am not in my perfect mind.[8]
Methinks, I ſhould know you, and know this man;
Yet I am doubtful: for I am mainly ignorant
What place this is; and all the ſkill I have
Remembers not theſe garments; nor I know not
Where I did lodge laſt night: Do not laugh at me;

[5] *No, ſir, you muſt not kneel.*] This circumſtance I find in the old play on the ſame ſubject, apparently written by another hand, and publiſhed before any edition of Shakſpeare's tragedy had made its appearance. As it is always difficult to ſay whether ſuch accidental reſemblances proceed from imitation, or a ſimilarity of thinking on the ſame occaſion, I can only point out this to the reader, to whoſe determination I leave the queſtion.
STEEVENS.

The words, *No, ſir*, are not in the folio. MALONE.

[6] *Pray, do not mock me:*] So, in *The Winter's Tale*, A& V:
"—— Let no man mock me,
"For I will kiſs her." STEEVENS.

[7] *Fourſcore and upward;*] Here the folio (and the folio only) adds—*not an hour more or leſs*. The authenticity of this paſſage Sir Joſhua Reynolds juſtly ſuſpects. It was probably the interpolation of ſome player, and is better omitted, both in regard to ſenſe and verification. STEEVENS.

The words *not an hour more or leſs*, are judiciouſly reprobated by Mr. Steevens as the interpolation of ſome fooliſh player. We ſhould therefore read:
Fourſcore and upward; and, to deal plainly *with you*.
RITSON.

[8] *I fear, I am not in my perfect mind.*] The quarto reads:
I fear, I am not perfect in my mind. JOHNSON.

So one of the quartos. The other reads according to the preſent text. STEEVENS.

For. as I am a man, I think this lady
To be my child Cordelia.
COR. And ſo I am, I am.
LEAR. Be your tears wet? Yes, 'faith. I pray, weep not:
If you have poiſon for me, I will drink it.
I know, you do not love me; for your ſiſters
Have, as I do remember, done me wrong:
You have ſome cauſe, they have not.
COR. No cauſe, no cauſe.
LEAR. Am I in France?
KENT. In your own kingdom, ſir.
LEAR. Do not abuſe me.
PHYS. Be comforted, good madam: the great rage,
You ſee, is cur'd [9] in him: [and yet [8] it is danger
To make him even o'er the time he has loſt. [3]]

[9] —— *is cur'd* ——] Thus the quartos. The folio reads, —— is *till'd*. STEEVENS.

[8] —— [*and yet* &c.] This is not in the folio. JOHNSON.

[3] *To make him even o'er the time he has loſt.*] i. e. To recoocile it to his apprehenſion. WARBURTON.

The uncommon verb—to *even*, occurs again in *Cymbeline*, Act III. ſc. iv:

"There's more to be conſider'd; but we'll *even*
"All that good time will give us."

The meaning there ſeems to be, we will fully employ all the time we have. So here the Phyſician ſays, that it is dangerous to draw from Lear a full relation of all that he felt or ſuffered while his reaſon was diſturbed; to make him employ as much time in the recital of what has befallen him as paſſed during his ſtate of inſanity. MALONE.

I believe, Dr. Warburton's explanation is juſt. The poor old king had nothing to tell, though he had much to hear. The ſpeaker's meaning therefore I conceive to be—it is dangerous to render all that paſſed during the interval of his inſanity, *even* (i. e. plain or level,) to his underſtanding, while it continues in its preſent ſtate of uncertainty. STEEVENS.

Deſire him to go in; trouble him no more,
Till further ſettling.

COR. Will't pleaſe your highneſs walk?

LEAR. You muſt bear with me:
Pray now, forget and forgive: I am old, and foolish.

[*Exeunt* LEAR, CORDELIA, Phyſician, *and Attendants.*

[GENT. Holds it true, ſir,[4]
That the duke of Cornwall was ſo ſlain?

KENT. Moſt certain, ſir.

GENT. Who is conductor of his people?

KENT. As 'tis ſaid,
The baſtard ſon of Gloſter.

GENT. They ſay, Edgar,
His baniſh'd ſon, is with the earl of Kent
In Germany.

KENT. Report is changeable.
'Tis time to look about; the powers o' the kingdom
Approach apace.

GENT. The arbitrement is like to be a bloody.
Fare you well, ſir. [*Exit.*

KENT. My point and period will be throughly wrought,
Or well, or ill, as this day's battle's fought.] [*Exit.*

[4] *Holds it true, ſir,*] What is printed in crotchets is not in the folio. It is at leaſt proper if not neceſſary; and was omitted by the author, I ſuppoſe, for no other reaſon than to ſhorten the repreſentation. JOHNSON.

It is much more probable, that it was omitted by the players, after the author's departure from the ſtage, without conſulting him. His plays have been long exhibited with ſimilar omiſſions, which render them often perfectly unintelligible. The loſs however is little felt by the greater part of the audience, who are intent upon other matters. MALONE.

ACT V. SCENE I.

The Camp of the Britiſh Forces, near Dover.

Enter, with drums and colours, EDMUND, REGAN, *Officers, Soldiers, and Others.*

EDM. Know of the duke, if his laſt purpoſe hold;
Or, whether ſince he is adviſ'd by aught
To change the courſe: He's full of alteration,[5]
And ſelf-reproving:—bring his conſtant pleaſure.[6]
[*To an Officer, who goes out.*

REG. Our ſiſter's man is certainly miſcarried.

EDM. 'Tis to be doubted, madam.

REG. Now, ſweet lord,
You know the goodneſs I intend upon you:
Tell me,—but truly,—but then ſpeak the truth,
Do you not love my ſiſter?

EDM. In honour'd love.

[REG. But have you never[7] found my brother's way

[5] —— *of* alteration,] One of the quartos reads,
—— *of abdication.* STEEVENS.

[6] —— *his* conſtant *pleaſure.*] His ſettled reſolution. JOHNSON.
So, before:
"We have this hour a *conſtant* will" &c.
See p. 268, n. 2. STEEVENS.

[7] *But have you never* &c.] The *firſt* and *laſt* of theſe ſpeeches, printed within crotchets, are inſerted in Sir Thomas Hanmer's, Mr. Theobald's, and Dr. Warburton's editions; the two intermediate ones, which were omitted in all others, I have reſtored from the old quartos, 1608. Whether they were left out through negligence or becauſe the imagery contained in them might be thought too luxuriant, I cannot determine; but ſure a material injury is done

To the forefended place?[8]

EDM. That thought abuſes you.[9]

REG. I am doubtful that you have been conjunct
And boſom'd with her,[1] as far as we call hers.

EDM. No, by mine honour, madam.]

REG. I never ſhall endure her: Dear my lord,
Be not familiar with her.

EDM. Fear me not:—
She, and the duke her huſband,—

Enter ALBANY, GONERIL, *and Soldiers.*

GON. I had rather loſe the battle, than that ſiſter
Should looſen him and me. [*Aſide.*

ALB. Our very loving ſiſter, well be met.—
Sir, this I hear,—The king is come to his daughter,

to the character of the Baſtard by the omiſſion; for he is made to deny that flatly at firſt, which the poet only meant to make him evade, or return ſlight anſwers to, till he is urged ſo far as to be obliged to ſhelter himſelf under an immediate falſehood. Query, however, whether Shakſpeare meant us to believe that Edmund had actually found his way *to the foreſended place?* STEEVENS.

[8] ——— foreſended *place?*] *Foreſended* means *prohibited, forbidden.* So, in *King Henry VI.* P. I:

"Now, heaven *foreſend!* the holy maid with child?"

STEEVENS.

[9] *That thought abuſes you.*] That thought impoſes on you: you are deceived. This ſpeech and the next are found in both the quartos, but omitted in the folio. MALONE.

[1] —— boſom'd *with her,*] *Boſom'd* is uſed in this ſenſe by Heywood, in *The Fair Maid of the Weſt,* 1631:

"We'll crown our hopes and wiſhes with more pomp
"And ſumptuous coſt, than Priam did his ſon
"That night he *boſom'd* Helen."

Again, in Heywood's *Silver Age,* 1613:

"With fair Alcmena, ſhe that never *boſom'd*
"Mortal, ſave thee." STEEVENS.

With others, whom the rigour of our ſtate
Forc'd to cry out. [Where I could not[3] be honeſt,
I never yet was valiant: [4] for this buſineſs,
It toucheth us as France invades our land,
Not bolds the king; [5] with others, whom, I fear,
Moſt juſt and heavy cauſes make oppoſe.[6]

[3] —— [*Where I could not*——] What is within the crotchets is omitted in the folio. STEEVENS.

[4] —— *Where I could not be honeſt,*
I never yet was valiant:] This ſentiment has already appeared in *Cymbeline:*

Thou may'ſt be valiant in a better cauſe,
But now thou ſeem'ſt a coward.

Again, in an ancient MS. play, entituled, *The ſecond Maiden's Tragedy:*

"That worke is never undertooke with corage,
"That makes his maſter bluſh." STEEVENS.

[5] *Not* bolds *the king:*] The quartos read *holds*, and this may be the true reading. *This buſineſs* (ſays Albany) *touches us as France invades our land, not* as it *holds the king*, &c. i. e. *emboldens* him to aſſert his former title. Thus in the ancient interlude of *Hycke Scorner:*

"Alas, that I had not one to *hold* me!" STEEVENS.

[6] *Sir, this I hear,* —[as far as to] — *make oppoſe.*] The meaning is, The king, and others whom we have oppoſed are come in Cordelia. I could never be valiant but in a juſt quarrel. We muſt diſtinguiſh; it is juſt in one ſenſe and unjuſt in another. As France invades our land I am concerned to repel him; but as he *holds*, entertains, and ſupports the king, and *others whom I fear* many *juſt and heavy cauſes make*, or compel, as it were, to *oppoſe* us, I eſteem it unjuſt to engage againſt them. This ſpeech, thus interpreted according to the common reading, is likewiſe very neceſſary: for otherwiſe Albany, who is characteriſed as a man of honour and obſerver of juſtice, gives no reaſon for going to war with thoſe, whom he owns had been much injured under the countenance of his power. WARBURTON.

The quartos read — *For* this I hear, &c. Perhaps Shakſpeare wrote — *Fore* this, I hear, the king, &c. *Sir* is the reading of the folio. Dr. Warburton has explained this paſſage, as if the copies read — Not *holds* the king, i. e. not *as he* holds the king; but both the quartos, in which alone the latter part of this ſpeech

EDM. Sir, you ſpeak nobly.[7]]
REG. Why is this reaſon'd?
GON. Combine together 'gainſt the enemy:
For theſe domeſtick and particular broils[8]
Are not to queſtion here.[9]
ALB. Let us then determine
With the ancient of war on our proceedings.
EDM.[a] I ſhall attend you preſently at your tent.
REG. Siſter, you'll go with us?
GON. No.
REG. 'Tis moſt convenient; pray you, go with us.
GON. O, ho, I know the riddle: [*Aſide.*] I will go.

is found, read — *holds*. However, Dr. Warburton's interpretation is preſerved, as *holds* may certainly have been a miſprint for *holds*, in copies in which we find *mov't*, for *noble*, (Act V. ſc. iii.) *O father*, for *O fault*, (ibid.) the *miſtreſs* of Hecate, for the *myſteries* of Hecate, (Act I. ſc. i.) *bloſſoms* for *boſoms*, Act V. ſc. iii. a miſtreſſes *coward*, for a miſtreſſes *command*, Act IV. ſc. ii. &c. &c. MALONE.

[7] *Sir, you ſpeak nobly.*] This reply muſt be underſtood ironically. MALONE.

[8] *For theſe domeſtick and particular broils* —] This is the reading of the folio. The quartos have it,

For theſe domeſtick doore particulars. STEEVENS.

Doore, or *dore*, as quarto B has it, was probably a miſprint for *dear*; i. e. important. MALONE.

Door particulars, ſignify, I believe, *particulars at our very doors*, cloſe to us, and conſequently fitter to be ſettled at home. STEEVENS.

[9] *Are not to queſtion here.*] Thus the quartos. The folio reads, Are not *the* queſtion here. STEEVENS.

[a] *Edm.*] This ſpeech is wanting in the folio. STEEVENS.

As they are going out, enter EDGAR *diſguiſed.*

EDG. If e'er your grace had ſpeech with man
ſo poor,
Hear me one word.
ALB. I'll overtake you. — Speak.
[*Exeunt* EDM. REG. GON. *Officers, Soldiers, and Attendants.*
EDG. Before you fight the battle, ope this letter.
If you have victory, let the trumpet ſound
For him that brought it: wretched though I ſeem,
I can produce a champion, that will prove
What is avouched there: If you miſcarry,
Your buſineſs of the world hath ſo an end,
And machination ceaſes.[3] Fortune love you!
ALB. Stay till I have read the letter.
EDG. I was forbid it.
When time ſhall ſerve, let but the herald cry,
And I'll appear again. [*Exit.*
ALB. Why, fare thee well; I will o'erlook thy
paper.

Re-enter EDMUND.

EDM. The enemy's in view, draw up your powers.
Here is the gueſs[4] of their true ſtrength and forces

[3] *And* machination *ceaſes.*] i. e. All deſigns againſt your life will have an end. STEEVENS.
Theſe words are not in the quartos. In the latter part of this line, for *love*, the reading of the original copies, the folio has *loves*. MALONE.
[4] Here *is the gueſs* &c.] The modern editors read, *Hard* is the gueſs. So the quartos. But had the diſcovery been diligent, the gueſs could not have proved ſo difficult. I have given the true reading from the folio. STEEVENS.

By diligent diſcovery;—but your haſte
Is now urg'd on you.

ALB. We will greet the time.[5] [*Exit.*

EDM. To both theſe ſiſters have I ſworn my love;
Each jealous of the other, as the ſting
Are of the adder. Which of them ſhall I take?
Both? one? or neither? Neither can be enjoy'd,
If both remain alive: To take the widow,
Exaſperates, makes mad her ſiſter Goneril;
And hardly ſhall I carry out my ſide,[6]

The original reading is, I think, ſufficiently clear. The moſt diligeot inquiry does not enable me to form a conjecture concerning the true ſtrength of the enemy. Whether we read *hard* or *here*, the adverſative particle *but* in the ſubſequeot line ſeems employed with little propriety. Accordiog to the preſent readiog, it may mean, *but* you are now ſo preſſed lo pniot of time, that you have little leiſure for ſuch ſpeculatioos. The quartos read—their *great* ſtrength. MALONE.

[5] *We will greet the time.*] We will be ready to meet the occaſion. JOHNSON.

[6] —— *carry out my ſide,*] Bring my purpoſe to a ſucceſsful iſſue, to completion. *Side* ſeems here to have the ſenſe of the French word *parti*, io *prendre parti*, *to take his reſolution*. JOHNSON.

So, in *The Honeſt Man's Fortune*, by Beaumont and Fletcher:

"—— and *carry out*
"A world of evils with thy title."

Again, in one of the *Paſton Letters*, Vol. IV. p. 155. "Heydon's ſon hath *borne out the ſide* ſtoutly here" &c. STEEVENS.

The Baſtard means, "I ſhall ſcarcely be able to make out my game." The alluſiun is to a party at cards, and he is afraid that he ſhall not be able to make his ſide ſucceſsful.

So, in Ben Jonſon's *Silent Woman*, Centaure ſays of Epicene:

"She and Mavis will *ſet up a ſide*."

That is, will be partners. And io Maſſinger's *Unnatural Combat*, Belgard ſays:

"—— And if now
"At this downright game, I may but hold your cards,
"I'll not pull down *the ſide*."

Her huſband being alive. Now then, we'll uſe
His countenance for the battle; which being done,
Let her, who would be rid of him, deviſe
His ſpeedy taking off. As for the mercy
Which he intends to Lear, and to Cordelia, —
The battle done, and they within our power,
Shall never ſee his pardon: for my ſtate
Stands on me to defend, not to debate.[7] [*Exit.*

In *The Maid's Tragedy*, the ſame expreſſion occurs:

"*Dula.* I'll hold your cards againſt any two I know.

"*Evad.* Aſpaſia take her part.

"*Dula.* I will refuſe it;

"She will pluck down *a ſide*, ſhe does not uſe it."

But the phraſe is ſtill more clearly explained in Maſſinger's *Great Duke of Florence*, where Cozimo ſays to Petronella, who had challenged him to drink a ſecond bowl of wine:

"Pray you, pauſe a little;

"If I hold your cards, I ſhall pull down *the ſide;*

"I am not good at the game." M. MASON.

Edmund, I think, means, hardly ſhall I be able *to make my party good*; to maintain my cauſe. We ſhould now ſay — to *bear* out, which Coles in his Dict. 1679, interprets, *to make good, to ſave harmleſs.*

Side for *party* was the common language of the time. So, in a letter from William earl of Pembroke to Robert earl of Leiceſter, Michaelmas day, 1625, *Sydney Papers*, Vol. II. p. 361: "The queenes *ſide*, and ſo herſelf, labour much to ly at Saliſbury."

MALONE.

[7] —— for *my ſtate*

Stands on me &c.] I do not think that *for* ſtands in this place as a word of inference or cauſality. The meaning is rather: *Such is my determination concerning Lear; as* for my ſtate *it requires now, not* deliberation, *but* defence *and ſupport.* JOHNSON.

SCENE II.

A Field between the two Camps.

Alarum within. Enter, with drum and colours, LEAR, CORDELIA, *and their forces; and exeunt.*

Enter EDGAR *and* GLOSTER.[8]

EDG. Here, father, take the ſhadow of this tree
For your good hoſt; pray that the right may thrive:
If ever I return to you again,
I'll bring you comfort.
GLO. Grace go with you, ſir!
[*Exit* EDGAR.

Alarums; afterwards a Retreat. Re-enter EDGAR.

EDG. Away, old man, give me thy hand, away;
King Lear hath loſt, he and his daughter ta'en:
Give me thy hand, come on.
GLO. No further, ſir; a man may rot even here.
EDG. What, in ill thoughts again? Men muſt endure
Their going hence, even as their coming hither:

[8] *Enter Edgar* &c.] Thoſe who are curious to know how far Shakſpeare was here indebted to the *Arcadia*, will find a chapter from it entitled, —— "The pitiful State and Storie of the Paphlagonian unkinde King, and his kinde Sonne; firſt related by the Sonne, then by the blind father" p. 141, edit. 1590, quarto, annexed to the concluſion of this play. STEEVENS.

Ripeneſs is all:[2] Come on.
GLO. And that's true too.[2]
[*Exeunt.*

SCENE III.

The Britiſh Camp near Dover.

Enter, in conqueſt, with drum and colours, EDMUND; LEAR *and* CORDELIA, *as priſoners; Officers, Soldiers, &c.*

EDM. Some officers take them away: good guard;
Until their greater pleaſures firſt be known
That are to cenſure them.[3]
COR. We are not the firſt,
Who, with beſt meaning, have incurr'd the worſt.[4]
For thee, oppreſſed king, am I caſt down;
Myſelf could elſe out-frown falſe fortune's frown.—
Shall we not ſee theſe daughters, and theſe ſiſters?
LEAR. No, no, no, no! Come, let's away to priſon:
We two alone will ſing like birds i' the cage:

[2] *Ripeneſs is all:*] i. e. To be *ready, prepared*, is all. The ſame ſentiment occurs in *Hamlet*, ſcene the laſt: "— if it be not now, yet it will come: *the readineſs is all.*" STEEVENS.

[2] *And that's true too.*] Omitted in the quarto. STEEVENS.

[3] —— *to* cenſure *them.*] i. e. to paſs ſentence or judgement on them. So, in *Othello*:

"—— To you, lord governor,
"Remains the *cenſure* of this helliſh villain." STEEVENS.

[4] *Who, with beſt meaning, have incurr'd* the worſt.] i. e. the worſt that fortune can inflict. MALONE.

When thou doſt aſk me bleſſing, I'll kneel down,
And aſk of thee forgiveneſs: So we'll live,
And pray, and ſing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues
Talk of court news; and we'll talk with them too,—
Who loſes, and who wins; who's in, who's out;—
And take upon us the myſtery of things,
As if we were God's ſpies:[5] And we'll wear out,
In a wall'd priſon, packs and ſects[6] of great ones,
That ebb and flow by the moon.

EDM. Take them away.

LEAR. Upon ſuch ſacrifices, my Cordelia,
The gods themſelves throw incenſe.[7] Have I caught thee?[8]
He, that parts us, ſhall bring a brand from heaven,
And fire us hence, like foxes.[9] Wipe thine eyes;

[5] *And take upon us the myſtery of things,*
As if we were God's ſpies:] As if we were angels commiſſioned to ſurvey and report the lives of men, and were conſequently endowed with the power of prying into the original motives of action and the myſteries of conduct. JOHNSON.

[6] —— *packs and ſects* ——] Packs is uſed for *combinations* or *collections*, as is a *pack of cards*. For *ſects*, I think *ſets* might be more commodiouſly read. So we ſay, *affairs are now managed by a new ſet*. *Sects*, however, may well ſtand. JOHNSON.

[7] *Upon ſuch ſacrifices, my Cordelia,*
The gods themſelves throw incenſe.] The thought is extremely noble, and expreſſed in a ſublime of imagery that Seneca fell ſhort of on the like occaſion. "Ecce ſpectaculum dignum ad quod reſpiciat intentus operi ſuo deus: ecce par deo dignum, vir fortis cum malâ fortuna compoſitus." WARBURTON.

[8] —— *Have I caught thee?*] *Have I caught my heavenly jewel*, is a line of one of Sir Philip Sidney's ſongs, which Shakſpeare has put into Falſtaff's mouth in *The Merry Wives of Windſor*. MALONE.

See Vol. V. p. 119, n. 6. STEEVENS.

[9] *And fire us hence like foxes.*] I have been informed that it is uſual to *ſmoke foxes* out of their holes.

The goujeers ſhall devour them,[a] fleſh and fell,[b]
Ere they ſhall make us weep: we'll ſee them ſtarve firſt.

Come. [*Exeunt* LEAR *and* CORDELIA, *guarded.*

So, in Harrington's tranſlation of *Arioſto*, B. XXVII. ſtan. 17:

" Ev'n as a *fox* whom *ſmoke and fire* doth fright,
" So as he dare not in the ground remaine,
" Bolts out, and through the *ſmoke and fire* he flieth
" Into the tarrier's mouth, and there he dieth."

Again, *Every Man out of his Humour*:

" —— my walk and all,
" You *ſmoke* me from, as if I were a *fox*." STEEVENS.

So, in Marlowe's *King Edward II.* 1598:

" Advance your ſtandard, Edward, in the field,
" And march to *fire* them from their ſtarting *holes*."

Mr. Upton, however, is of opinion that " the alluſion is to the ſcriptural account of Sampſon's tying foxes, two and two together by the tail, and faſtening a fire-*brand* to the cord; then letting them looſe among the ſtanding corn of the Philiſtines. *Judges*, xv. 4."

The words—ſhall bring a *brand from heaven*, ſeem to favour Mr. Upton's conjecture. If it be right, the conſtruction muſt be, they ſhall bring a brand from heaven, and, *like foxes, fire us hence*: referring *foxes*, not to Lear and Cordelia, but to thoſe who ſhould ſeparate them. MALONE.

The *brands* employed by Sampſon were not brought *from heaven*. I therefore prefer the common and more obvious explanation of the paſſage before us. STEEVENS.

[a] *The* goujeers *ſhall devour them,*] The *goujeres*, i. e. *Morbus Gallicus*. *Gouge*, Fr. ſignifies one of the common women attending a camp; and as that diſeaſe was firſt diſperſed over Europe by the French army, and the women who followed it, the firſt name it obtained among us was the *gougeries*, i. e. the diſeaſe of the *gouges*. HANMER.

The reſolute John Florio has ſadly miſtaken theſe *goujeers*. He writes " With a *good yeare* to thee!" and gives it in Italian, " Il *mal' anno* che dio ti dia." FARMER.

Golding, in his verſion of the 3d book of Ovid's *Metamorphoſis*, has fallen into the ſame error, or rather, the ſame miſ-ſpelling.—Juno is the ſpeaker:

" Perfect quid enim toties per jurgia? dixit,"

which is thus anglicized, p. 35:

EDM. Come hither, captain; hark.
Take thou this note; [4] [*giving a paper.*] go, follow
them to priſon:
One ſtep I have advanc'd thee; if thou doſt
As this inſtructs thee, thou doſt make thy way
To noble fortunes: Know thou this,—that men
Are as the time is: to be tender-minded
Does not become a ſword:—Thy great employment
Will not bear queſtion; [5] either ſay, thou'lt do't,
Or thrive by other means.

"And what a *good-yeare* have I wonne by ſcolding eſt? ſhe ſed." STEEVENS.

The old copies have *good ſeares*, the common corruption in Shakſpeare's time of the other word. Sir T. Hanmer made the correction. MALONE.

[4] ——*fleſh and fell,*] Fleſh and ſkin. JOHNSON.

——*fleſh and fell,*] So, Skelton's works, p. 257:

"Nakyd aſyde,
"Neither *fleſh* nor *fell.*"

Chaucer uſes *fell* and *bones* for *ſkin* and *bones*:

"And ſaid that he and all his kione at ones,
"Were worthy to be brent with *fell* and *bones.*"
Troilus and Creſſeide. GREY.

In *The Dyar's Play*, among the Cheſter *Collection of Myſteries*, in the Muſeum, *Antichriſt* ſays:

"I made thee, man, of *fleſh* and *fell.*"

Again, in *The Contention betwyxte Churchyeard and Camell* &c. 1560:

"This leſſon heether to I kept, and ſhall here after kepe,
"Tylle I to earthe retorne again where *fleſhe and fell* muſt ſleepe." STEEVENS.

[4] *Take thou* this note;] This was a warrant, ſigned by the Baſtard and Goneril for the execution of Lear and Cordelia. In a ſubſequent ſcene Edmund ſays—

"—— quickly ſend,—
"Be brief in't —to the caſtle; for my *writ*
"Is on the life of Lear, and of Cordelia:—
"He hath commiſſion from thy wife and me
"To hang Cordelia in the priſon." MALONE.

[5] —— Thy *great employment*
Will not bear queſtion;] By *great employment* was meant the

OFF. I'll do't, my lord.

EDM. About it; and write happy, when thou haſt done.
Mark,—I ſay, inſtantly; and carry it ſo,
As I have ſet it down.

OFF. I cannot draw a cart,[6] nor eat dried oats;
If it be man's work, I will do it. [*Exit* Officer.

Flouriſh. Enter ALBANY, GONERIL, REGAN, *Officiers, and Attendants.*

ALB. Sir, you have ſhown to-day your valiant ſtrain,
And fortune led you well: You have the captives
Who were the oppoſites of this day's ſtrife:
We do require them of you;[7] ſo to uſe them,
As we ſhall find their merits and our ſafety
May equally determine.

EDM. Sir, I thought it fit
To ſend the old and miſerable king
To ſome retention, and appointed guard;[8]

commiſſion given him for the murder, and this, the Baſtard tells us afterwards, was ſigned by Goneril and himſelf. Which was ſufficient to make this captain *unaccountable* for the execution. WARBURTON.

The important buſineſs which is now entruſted to your management, does not admit of *debate*: you muſt inſtantly reſolve to do it, or not. *Queſtion*, here, as in many other places, ſignifies *diſcourſe converſation*. MALONE.

So, in *The Merchant of Venice*:
"You may as well uſe *queſtion* with the wolf." STEEVENS.

[6] *I cannot draw* &c.] Theſe two lines I have reſtored from the old quarto. STEEVENS.

[7] *We do require* them *of you*;] So the folio. The quartos read:
We do require *then* of you ſo to uſe them, &c. MALONE.

[8] —— *and appointed guard*;] Theſe words are omitted in the quarto of which the firſt ſignature is B, and in the folio. MALONE.

Whoſe age has charms in it, whoſe title more,
To pluck the common boſom on his ſide,
And turn our impreſs'd lances in our eyes[9]
Which do command them. With him I ſent the queen;
My reaſon all the ſame; and they are ready
To-morrow, or at further ſpace, to appear
Where you ſhall hold your ſeſſion. [At this time,[a]
We ſweat, and bleed: the friend hath loſt his friend;
And the beſt quarrels, in the heat, are curs'd
By thoſe that feel their ſharpneſs:—
The queſtion of Cordelia, and her father,
Requires a fitter place.[3]]

ALB. Sir, by your patience,
I hold you but a ſubject of this war,
Not as a brother.

REG. That's as we liſt to grace him.
Methinks, our pleaſure might have been demanded,
Ere you had ſpoke ſo far. He led our powers;
Bore the commiſſion of[4] my place and perſon;

[9] *And turn our* impreſs'd *lances in our eyes* —] i. e. Turn the *lancemen* whom we have hired by giving them *preſs*-money (See p. 498, n. 4.) againſt us.

So, in *Antony and Cleopatra*, Act III. ſc. vii.

" —— people
" Ingroſs'd by ſwift *impreſs*."

Impreſs, however, in this place, may poſſibly have its common ſignification. STEEVENS.

[a] ——[*At this time*, &c.] This paſſage, well worthy of reſtoration, is omitted in the folio. JOHNSON.

[3] *Requires a fitter place.*] i. e. The determination of the queſtion what ſhall be done with Cordelia and her father, ſhould be reſerved for greater privacy. STEEVENS.

[4] *Bore the* commiſſion *of* ——] *Commiſſion*, for authority. WARBURTON.

The which immediacy [5] may well ſtand up,
And call itſelf your brother.
GON. Not ſo hot:
In his own grace [6] he doth exalt himſelf,
More than in your advancement.[7]
REG. In my rights,
By me inveſted, he compeers the beſt.
GON. That were the moſt, if he ſhould huſband you.[8]
REG. Jeſters do oft prove prophets.
GON. Holla, holla!
That eye, that told you ſo, look'd but a-ſquint.[9]

[5] *The which* immediacy ——] *Immediacy* is *ſupremacy* in oppoſition to *ſubordination*, which has *quiddam medium* between itſelf and power. JOHNSON.

Immediacy here implies proximity without intervention; in rank, or ſuch a plenary delegation of authority, as to conſtitute the perſon on whom it is conferred, *another* SELF: *alter & idem*. HENLEY.

Immediacy is, I think, cloſe and immediate connexion with me, and direct authority from me, without, to uſe Dr. Johnſon's words, *quiddam medium*. So, in *Hamlet*:

" —— let the world take note,
" You are the moſt *immediate* to our throne." MALONE.

[6] *In his own* grace ——] *Grace* here means *accompliſhments*, or *honours*. So, in *The Two Gentlemen of Verona*:

" With all good *grace* to grace a gentleman." STEEVENS.

[7] —— *in your* advancement.] So the quartos. Folio—your *addition*. MALONE.

[8] GON. *That were* the moſt, *if he ſhould huſband you.*] If he were married to you, you could not ſay more than this, nor could he enjoy greater power.—Thus the quartos. In the folio this line is given to *Albany*. MALONE.

[9] *That eye, that told you ſo, look'd but a-*ſquint.] Alluding to the proverb: " Love being jealous makes a good eye look *aſquint*." See Ray's *Collection*. STEEVENS.

So Milton:

" And gladly baniſh *ſquint ſuſpicion*." Comus.
HOLT WHITE.

REG. Lady, I am not well; elſe I ſhould anſwer
From a full-flowing ſtomach.—General,
Take thou my ſoldiers, priſoners, patrimony;
Diſpoſe of them, of me; the walls are thine:[a]
Witneſs the world, that I create thee here
My lord and maſter.
GON. Mean you to enjoy him?
ALB. The let-alone lies not in your good will.[b]
EDM. Nor in thine, lord.
ALB. Half-blooded fellow, yes.
REG. Let the drum ſtrike, and prove my title thine.[c] [*To* EDMUND.
ALB. Stay yet; hear reaſon:—Edmund, I arreſt thee
On capital treaſon; and, in thy arreſt,[d]
This gilded ſerpent: [*pointing to* GON.]—for your claim, fair ſiſter,

[a] —— *the walls are thine:*] A metaphorical phraſe taken from the camp, and ſignifying, *to ſurrender at diſcretion.* WARBURTON.

A ſimilar alluſion occurs in *Cymbeline:*

" The heavens hold firm *the walls* of thy dear honour."
STEEVENS.

[b] *The let-alone lies not in your good will.*] Whether he ſhall not or ſhall, depends not on your choice. JOHNSON.

Albany means to tell his wife, that, however ſhe might want the power, ſhe evidently did not want the inclination to prevent the match. RITSON.

To *obſtruct* their union lies not in your good pleaſure: your *veto* will avail nothing. MALONE.

[c] REG. *Let the drum ſtrike,* &c.] So the folio. This line is given to the *Baſtard* in the quartos, and they read,

Let the drum ſtrike, and prove my title *good.*

Regan, it appears from this ſpeech, did not know that Albany had diſcharged her forces. MALONE.

[d] —— *thy arreſt,*] The quartos read—*thine attaint.* STEEVENS.

I bar it in the intereſt of my wife;
'Tis ſhe is ſub-contracted to this lord,
And I, her huſband, contradict your bans.
If you will marry, make your love to me,
My lady is beſpoke.

GON. An interlude![6]

ALB. Thou art arm'd, Gloſter:—Let the trumpet ſound:[7]
If none appear to prove upon thy perſon,[8]
Thy heinous, manifeſt, and many treaſons,
There is my pledge; [*throwing down a glove.*] I'll prove it on thy heart,
Ere I taſte bread, thou art in nothing leſs
Than I have here proclaim'd thee.

REG. Sick, O, ſick!

GON. If not, I'll ne'er truſt poiſon.[9] [*Aſide.*

EDM. There's my exchange: [*throwing down a glove.*] what in the world he is
That names me traitor, villain-like he lies:
Call by thy trumpet: he that dares approach,
On him, on you, (who not?) I will maintain
My truth and honour firmly.

ALB. A herald, ho!

EDM. A herald, ho, a herald![10]

[6] *An interlude!*] This ſhort exclamation of Gooeril is added in the folio editioo, I ſuppoſe, only to break the ſpeech of Albaoy, that the exhibitioo oo the ſtage might be more diſtinct aod intelligible.

[7] —*Let the trumpet ſound:*] Theſe words are not in the quartos. MALONE.

[8] —— *thy* perſon,] The quartos read—thy *head*. STEEVENS.

[9] —— *poiſon.*] The folio reads—*medicine*. STEEVENS.

[10] *A herald*, &c.] This ſpeech I have reſtored from the quartos. STEEVENS.

ALB. Truſt to thy ſingle virtue;[3] for thy ſoldiers,
All levied in my name, have in my name
Took their diſcharge.

REG. This ſickneſs grows upon me.

Enter a Herald.

ALB. She is not well; convey her to my tent.
[*Exit* REGAN, *led.*
Come hither, herald,—Let the trumpet ſound,—
And read out this.

OFF. Sound, trumpet.[4]
[*A trumpet ſounds.*

Herald *reads.*

If any man of quality, or degree, within the liſts of the army,[5] *will maintain upon* Edmund, *ſuppoſed earl of* Gloſter, *that he is a manifold traitor, let him appear at the third ſound of the trumpet: He is bold in his defence.*

EDM. Sound.[6] [1. *trumpet.*
HER. Again. [2. *trumpet.*
HER. Again. [3. *trumpet.*
[*Trumpet anſwers within.*

[3] —— *thy ſingle* virtue;] i. e. valour; a Roman ſenſe of the word. Thus *Raleigh*: "The conqueſt of Paleſtine with ſingular *virtue* they performed." STEEVENS.

[4] *Sound, trumpet.*] I have added this from the quartos. STEEVENS.

[5] —— *within the* liſts *of the army,*] The quartos read:—within the *hoſt* of the army,——. STEEVENS.

[6] Edm. *Sound.*] Omitted in the folio. MALONE.

Enter EDGAR, *armed, preceded by a Trumpet.*

ALB. Aſk him his purpoſes, why he appears
Upon this call o' the trumpet.

HER. What are you?
Your name, your quality? and why you anſwer
This preſent ſummons?

EDG. Know, my name is loſt;
By treaſon's tooth bare-gnawn, and canker-bit:
Yet am I noble,[6] as the adverſary
I come to cope withal.

ALB. Which is that adverſary?

EDG. What's he, that ſpeaks for Edmund earl of Gloſter?

EDM. Himſelf;—What's ſay'ſt thou to him;

EDM. Draw thy ſword;
That, if my ſpeech offend a noble heart,
Thy arm may do thee juſtice: here is mine.[7]
Behold, it is the privilege of mine honours.

[6] *Yet am I noble*, &c. One of the quartos reads:

——yet *are I moy't*,
Where is the adverſarie I come to cope withal?

—*are I moy't*, is, I ſuppoſe, a corruption of——*yet I move it*. STEEVENS.

The other quarto alſo reads—*Where is* the adverſary, &c. omitting the words—*Yet am I noble*, which are only found in the folio. The word *withal* is wanting in that copy. MALONE.

[7] — *here is mine*, &c.] Here I draw my ſword. Behold, it is the privilege or right of my profeſſion *to draw* it againſt a traitor. I proteſt therefore, &c.

It is not the *charge itſelf* (as Dr. Warburton has erroneouſly ſtated,) but *the right of bringing* the charge and maintaining it with his ſword, which Edgar calls the privilege of his profeſſion. MALONE.

My oath, and my profeſſion:[8] I proteſt,—
Maugre[9] thy ſtrength, youth, place, and eminence,
Deſpite thy victor ſword, and fire-new fortune,
Thy valour, and thy heart,—thou art a traitor:
Falſe to thy gods, thy brother, and thy father;
Conſpirant 'gainſt[10] this high illuſtrious prince;
And, from the extremeſt upward of thy head,
To the deſcent and duſt beneath thy feet,[11]
A moſt toad-ſpotted traitor. Say thou, *No*,
This ſword, this arm, and my beſt ſpirits, are bent
To prove upon thy heart, whereto I ſpeak,
Thou lieſt.

[8] *Behold, it is the privilege of mine honours,*
My oath, and my profeſſion:] The charge he is going to bring againſt the Baſtard, he calls *the privilege*, &c. To underſtand which phraſeology, we muſt conſider that the old rights of knighthood are here alluded to; whoſe oath and profeſſion required him to diſcover all treaſons, and whoſe privilege it was to have his challenge accepted, or otherwiſe to have his charge taken *pro confeſſo*. For if one who was no knight accuſed another who was, that other was under no obligation to accept the challenge. On this account it was neceſſary, as Edgar came diſguiſed, to tell the Baſtard he was a knight. WARBURTON.

The *privilege* of this *oath* means the privilege gained by taking the oath adminiſtered in the regular initiation of a knight profeſſed. JOHNSON.

The quartos read—it is the privilege of *my tongue*. STEEVENS.

The folio reads:

Behold, it is *my privilege*,
The privilege of mine *honours*,
My oath and my profeſſion. MALONE.

[9] *Maugre* ——] i. e. notwithſtanding. So, in *Twelfth-night*: "I love thee ſo, that *maugre* all thy pride ——." STEEVENS.

[10] Conſpirant *'gainſt* ——] The quartos read:
Conſpicuate 'gainſt.—— STEEVENS.

[11] —— beneath *thy* feet,] So the quartos. Folio: *below* thy *foot*. MALONE.

EDM. In wiſdom, I ſhould aſk thy name;[3]
But, ſince thy outſide looks ſo fair and warlike,
And that thy tongue ſome 'ſay of breeding breathes,[4]
What ſafe and nicely I might well delay[5]
By rule of knighthood, I diſdain and ſpurn:
Back do I toſs theſe treaſons to thy head;
With the hell-bated lie o'erwhelm thy heart;
Which, (for they yet glance by, and ſcarcely bruiſe,)

[3] *In wiſdom, I ſhould aſk thy name;*] Becauſe, if his adverſary was not of equal rank, Edmund might have declined the combat. Heoce the herald proclaimed—"If any man of *quality* or *degree*," &c. So Goneril afterwards ſays,

"By the law of arms, thou waſt not bound to anſwer
"An *unknown* oppoſite." MALONE.

[4] *And that thy tongue ſome 'ſay of breeding breathes,*] *'Say*, for *eſſay*, ſome ſhow or probability. POPE.

Say is ſample, a taſte. So, in *Sidney*:

"So good a *ſay* invites the eye
"A little downward to eſpy——."

Again, in the Preface to Maurice Kyffin's tranſlation of the *Andria of Terence*, 1588:

"Some other like places I could recite, but theſe ſhall ſuffice for a *ſay*."

Again, in *Revenge for Honour*, by Chapman:

"—— But pray do not
"Take the firſt *ſay* of her yourſelves——."

Again, in *The Unnatural Combat*, by Maſſinger:

"—— or to take
"A *ſay* of veniſon, or ſtale fowl.—"—

Again, in *Holinſhed*, p. 847: "He (C. Wolſey) made dukes and erles to ſerve him of wine, with a *ſay* taken," &c. To take the *aſſaie* was the technical term. STEEVENS.

[5] *What ſafe and nicely* &c.] The phraſeology is here very licentious. I ſuppoſe the meaning is, That delay which by the laws of knighthood I might make, I ſcorn to make. *Nicely* is, punctiliouſly; if I ſtood on minute forms. This line is not in the quartos; and furniſhes one more proof of what readers are ſo ſlow to admit, that a whole line is ſometimes omitted at the preſs. The ſubſequent line without this is nonſenſe. See Vol. XV. p. 389, n. 7; and Vol. VI. p. 7, n. 4. MALONE.

This ſword of mine ſhall give them inſtant way,
Where they ſhall reſt for ever.[6]—Trumpets, ſpeak.
[*Alarums. They fight.* EDMUND *falls.*
ALB. O ſave him, ſave him!
GON. This is mere practice, Gloſter:[7]
By the law of arms,[8] thou waſt not bound to anſwer[9]
An unknown oppoſite; thou art not vanquiſh'd,
But cozen'd and beguil'd.
ALB. Shut your mouth, dame,
Or with this paper ſhall I ſtop it:—Hold, ſir:—
Thou worſe than any name, read thine own evil:—
No tearing, lady; I perceive, you know it.
[*Gives the letter to* Edmund.
GON. Say, if I do; the laws are mine, not thine:
Who ſhall arraign me for't?
ALB. Moſt monſtrous![1]

[6] Where *they ſhall reſt for ever.*] *To that place*, where they ſhall reſt for ever; i. e. thy heart. MALONE.

[7] Alb. *O ſave him, ſave him!*
Gon. *This is mere practice, Gloſter:*] Thus all the copies; but I have ventured to place the two hemiſtichs to Goneril. 'Tis abſurd that Albany, who knew Edmund's treaſons, and his own wife's paſſion for him, ſhould be ſolicitous to have his life ſaved. THEOBALD.

Albany deſires that Edmund's life might be ſpared at preſent, only to obtain his confeſſion, and to convict him openly by his own letter. JOHNSON.

The words, *Hold, ſir*, in Albany's next ſpeech, ſhow that the old copies are right. MALONE.

[8] *By the law of* arms,] So the quartos. Folio—*of war.* MALONE.

[9] ——— *thou waſt not bound to anſwer* —] One of the quartos reads:
—— thou *art* not bound to *offer*, &c. STEEVENS.

[1] *Moſt monſtrous!*] So the quarto of which the firſt ſignature is B.

Know'ſt thou this paper?

GON. Aſk me not what I know.

[*Exit* GONERIL.

ALB. Go after her: ſhe's deſperate; govern her.

[*To an* Officer, *who goes out.*

EDM. What you have charg'd me with, that have I done;
And more, much more: the time will bring it out;
'Tis paſt, and ſo am I: But what art thou,
That haſt this fortune on me? If thou art noble,
I do forgive thee.

EDG. Let's exchange charity.[3]
I am no leſs in blood than thou art, Edmund;
If more, the more thou haſt wrong'd me.
My name is Edgar, and thy father's ſon.
The gods are juſt, and of our pleaſant vices
Make inſtruments to ſcourge us:[4]
The dark and vicious place where thee he got,
Coſt him his eyes.

EDM. Thou haſt ſpoken right, 'tis true;

and the folio. The other quarto reads—*Monſter*, know'ſt thou this paper? The folio—Muſt monſtrous, O know'ſt, &c.

MALONE.

"Knoweſt thou theſe letters?" ſays Leir to Ragan, in the old anonymous play, when he ſhows her both her own and her ſiſter's letters, which were written to procure his death. Upon which ſhe ſnatches the letters and tears them. STEEVENS.

[3] *Let's exchange charity.*] Our author by negligence gives his heathens the ſentiments and practices of chriſtianity. In *Hamlet* there is the ſame ſolemn act of final reconciliation, but with exact propriety, for the perſonages are Chriſtians:

"Exchange forgiveneſs with me, noble Hamlet," &c.

JOHNSON.

[4] —— *to ſcourge us:*] Thus the quartos. The folio reads:

—— to *plague* us. STEEVENS.

The wheel is come full circle;[5] I am here.
ALB. Methought, thy very gait did prophecy
A royal nobleneſs:— I muſt embrace thee;
Let ſorrow ſplit my heart, if ever I
Did hate thee, or thy father!
EDG. Worthy prince,
I know it well.[6]
ALB. Where have you hid yourſelf?
How have you known the miſeries of your father?
EDG. By nurſing them, my lord. Liſt a brief tale;—
And, when 'tis told, O, that my heart would burſt!—
The bloody proclamation to eſcape,
That follow'd me ſo near, (O our lives' ſweetneſs!
That with the pain of death we'd hourly die,[7]
Rather than die at once!) taught me to ſhift[8]
Into a mad-man's rags; to aſſume a ſemblance
That very dogs diſdain'd: and in this habit
Met I my father with his bleeding rings,
Their precious ſtones new loſt;[9] became his guide,

[5] ——*full circle;*] Quarto, *full circled.* JOHNSON.

[6] *I know it* well.] The adverb—*well*, was ſupplied by Sir Thomas Hanmer for the ſake of metre. STEEVENS.

[7] *That* with *the pain of death* &c.] Thus both the quartos. The folio reads unintelligibly, That *we* the pain, &c. The original copies have *would*; but this was, I apprehend, a miſprint in thoſe copies for *w'ould*, i. e. *we would*, or, as we ſhould now write it, *we'd*. In *The Tempeſt* we have *ſh'ould* for *ſhe would*. See Vol. IV. p. 58, n. 9. MALONE.

[8] *The bloody proclamation to eſcape,*
——*taught me to ſhift* —] *A wiſh* to eſcape the bloody proclamation, taught me, &c. MALONE.

[9] —— *his bleeding rings,*
Their precious ſtones new loſt;] So, in *Pericles, Prince of Tyre*, 1609:
"Her *eye-lids*, caſes to thoſe heavenly *jewels*
"Which Pericles hath loſt—." MALONE.

Led him, begg'd for him, ſav'd him from deſpair;
Never (O fault!) reveal'd myſelf unto him,
Until ſome half hour paſt, when I was arm'd,
Not ſure, though hoping, of this good ſucceſs,
I aſk'd his bleſſing, and from firſt to laſt
Told him my pilgrimage: But his flaw'd heart,
(Alack, too weak the conflict to ſupport!)
'Twixt two extremes of paſſion, joy and grief,
Burſt ſmilingly.

EDM. This ſpeech of yours hath mov'd me,
And ſhall, perchance, do good: but ſpeak you on;
You look as you had ſomething more to ſay.

ALB. If there be more, more woful, hold it in;
For I am almoſt ready to diſſolve,
Hearing of this.

[EDG.[9] This would have ſeem'd a period
To ſuch as love not ſorrow; but another,
To amplify too-much, would make much more,
And top extremity.[a]

[9] [*Edg.*] The lines between crotchets are not in the folio. JOHNSON.

[a] —— *This would have ſeem'd a period*
To *ſuch as love not ſorrow; but* another,
To amplify too-*much*, *would make much more*,
And top extremity.] The reader eaſily ſees that this reflection refers to the Baſtard's deſiring to hear more; and to Albany's thinking he had ſaid enough. But it is corrupted into miſerable nonſenſe. We ſhould read it thus:

This would have ſeem'd a period. But ſuch
As love to amplify another's ſorrow,
To much, would make much more, and top extremity.

i. e. This to a common humanity would have been thought the utmoſt of my ſufferings; but ſuch as love cruelty are always for adding more to much, till they reach the extremity of miſery. WARBURTON.

The ſenſe may probably be this. *This would have ſeemed a period to ſuch as love not ſorrow; but—another*, i. e. but I muſt add *another*, i. e. another period, another kind of concluſion to

Whilſt I was big in clamour, came there a man,
Who having ſeen me in my worſt eſtate,
Shunn'd my abhorr'd ſociety; but then, finding

my ſtory, ſuch as will increaſe the horrors of what has been already told. So, in *King Richard II:*

" I play the torturer, by ſmall and ſmall,
" To lengthen out the worſt."—— STEEVENS.

This would have ſeem'd a period
To ſuch as love not ſorrow; but another,
To amplify too-much, would make much more,
And top extremity.] So, in *Venus and Adonis:*

" Deviſe extremes beyond extremity."

Too-much is here uſed as a ſubſtantive. A *period* is an end or concluſion. So, in *King Richard III:*

" O, let me make the *period* to my curſe."

This reflection perhaps refers, as Dr. Warburton has obſerved, to the baſtard's deſiring to hear more, and to Albany's thinking that enough had been ſaid. This, ſays Edgar, would have ſeemed the utmoſt completion of woe, to ſuch as do not delight in ſorrow; but *another*, of a different diſpoſition, to amplify miſery, would " *give more ſtrength to that which hath too much.*"

Edgar's words, however, may have no reference to what Edmund has ſaid; and he may only allude to the relation he is about to give of Kent's adding a new ſorrow to what Edgar already ſuffered, by recounting the miſeries which the old king and his faithful follower had endured.

Mr. Steevens points thus:

—— but another;—
To amplify too much, would make much more,
And top extremity:—

But if ſuch a punctuation be adopted, what ſhall we do with the word *would*, which is thus left without a nominative caſe? A preceding editor, who introduced the above punctuation, to obtain ſome ſenſe, reads and points:

——— but another:—
(to amplify too-much, *to* make much more,
And top extremity,)
Whilſt I was big, &c.

and indeed without that alteration, the words thus pointed afford, in my apprehenſion, no ſenſe. MALONE.

Mr. Malone's explanation may be juſt; and yet it is probable that we are ſtruggling with a paſſage, the obſcurity of which is derived from its corruption. STEEVENS.

Who 'twas that ſo endur'd, with his ſtrong arms
He faſten'd on my neck, and bellow'd out
As he'd burſt heaven; threw him on my father:[3]
Told the moſt piteous tale of Lear and him,
That ever ear receiv'd: which in recounting,
His grief grew puiſſant, and the ſtrings of life
Began to crack: Twice then the trumpet ſounded,[4]
And there I left him tranc'd.

ALB. But who was this?

EDG. Kent, ſir, the baniſh'd Kent; who in diſguiſe
Follow'd his enemy king, and did him ſervice
Improper for a ſlave.]

Enter a Gentleman *haſtily, with a bloody knife.*

GENT. Help! help! O help!

EDG. What kind of help?

ALB. Speak, man.

[3] —— *threw* him *on my father;*] The quartos read,
—— threw *me* on my father.
The modern editors have corrected the paſſage, as it is now printed, and as I ſuppoſe it to have been originally written. There is tragick propriety in Kent's throwing himſelf on the body of a deceaſed friend; but this propriety is loſt in the act of clumſily tumbling a ſon over the lifeleſs remains of his father. STEEVENS.

—— *threw* me *on my father;*] Thus both the quartos, where alone this ſpeech is found. Mr. Theobald, and the ſubſequent editors, read—threw *him* on my father. This is a new and diſtinct idea; but I do not think myſelf warranted to adopt it; the text being intelligible, and it being very improbable that the word *me* ſhould have been printed inſtead of *him*.—Kent in his tranſport of joy, at meeting Edgar, embraced him with ſuch violence, as to throw him on the dead body of Gloſter. MALONE.

[4] —— *the* trumpet *ſounded,*] The quartos, where alone this ſpeech is found, read *trumpets*; but it was certainly a miſprint, for one trumpet only had ſounded. Dr. Johnſon made the correction. MALONE.

EDG. What means that bloody knife?
GENT. 'Tis hot, it ſmokes;
It came even from the heart of[5]—
ALB. Who, man? ſpeak.[6]
GENT. Your lady, ſir, your lady: and her ſiſter
By her is poiſon'd; ſhe confeſſes it.[7]
EDM. I was contracted to them both; all three
Now marry in an inſtant.[8]
ALB. Produce their bodies, be they alive or dead!—
This judgement[9] of the heavens, that makes us tremble,
Touches us not with pity. [*Exit* Gent.

[5] —— *from the heart of*—] Here the folio, in defiance of metre and propriety, adds—
—— *O ſhe's dead!* STEEVENS.

[6] *Who, man? ſpeak.*] The folio reads, *Who dead? Speak man.* STEEVENS.

[7] ——— *ſhe* confeſſes *it.*] Thus the firſt and ſecond folio. The quartos—ſhe *has* [and *hath*] confeſs'd it. As theſe readings are equally proper, I have choſen the more metrical of the two. STEEVENS.

[8] *Now marry in an inſtant.*] In the folio, after theſe words, we have—
Edg. Here comes Kent.
Enter Kent.
and the words—*O, is this he*, are ſpoken by Albany, immediately after *touches us not with pity*. I have followed the quartos. MALONE.

[9] *This judgement* &c.] If Shakſpeare had ſtudied Ariſtotle all his life, he would not perhaps have been able to mark with more preciſion the diſtinct operations of *terror* and *pity*. TYRWHITT.
This is the reading of the folio. The quartos have—This *juſtice*, &c. MALONE.

Enter KENT.

EDG. Here comes Kent, ſir.[1]

ALB. O! it is he.[2]
The time will not allow the compliment,
Which very manners urges.

KENT. I am come
To bid my king and maſter aye good night;
Is he not here?

ALB. Great thing of us forgot!—
Speak, Edmund, where's the king? and where's Cordelia?—
See'ſt thou this object, Kent?

[*The bodies of* GONERIL *and* REGAN *are brought in.*

KENT. Alack, why thus?

EDM. Yet Edmund was belov'd:[3]
The one the other poiſon'd for my ſake,
And after ſlew herſelf.

ALB. Even ſo.—Cover their faces.

EDM. I pant for life:—Some good I mean to do,
Deſpite of mine own nature. Quickly ſend,—

[1] *Here comes Kent, ſir.*] The manner in which Edgar here mentions Kent, ſeems to require the lines which are inſerted from the firſt edition in the foregoing ſcene. JOHNSON.

[2] *O! it is he.*] Thus the quartos. Folio: O, *is this* he? MALONE.

[3] *Yet Edmund was belov'd:*] Rowe's dying Rake ſuggeſts to himſelf a ſimilar conſolation, ariſing from the remembrance of ſucceſsful gallantry:

"*Yet*, let not this advantage ſwell thy pride,
"I conquer'd in my turn, *in love I triumph'd.*"

Thus alſo in *The Double Marriage* by Fletcher:

"—— this happineſs yet ſtays with me:
"You have been mine." STEEVENS.

Be brief in it,—to the caſtle; for my writ
Is on the life of Lear, and on Cordelia:—
Nay, ſend in time.

ALB. Run, run, O, run—

EDG. To who, my lord?—Who has the office? ſend
Thy token of reprieve.

EDM. Well thought on; take my ſword,
Give it the captain.[4]

ALB. Haſte thee, for thy life.[5] [*Exit* EDGAR.

EDM. He hath commiſſion from thy wife and me
To hang Cordelia in the priſon, and
To lay the blame upon her own deſpair,
That ſhe fordid herſelf.[6]

ALB. The gods defend her! Bear him hence awhile. [EDMUND *is borne off.*

[4] *Give it the captain.*] The quartos read:

—— Take my ſword, the captain,
Give it the captain.—— STEEVENS.

[5] Alb. *Haſte thee, for thy life.*] Thus the quartos. In the folio this ſpeech is improperly aſſigned to *Edgar*, who had the moment before received *the token of reprieve*, which Edmund enjoined him to give the officer, in whoſe cuſtody Lear was. MALONE.

[6] *That ſhe* fordid *herſelf.*] To *fordo*, ſignifies to *deſtroy*. It is uſed again in *Hamlet*, Act V:

"—— did, with deſperate haod,
"*Fordo* its own life."—— STEEVENS.

Here the folio and quarto B unneceſſarily add—*That ſhe fordid herſelf*, i. e. deſtroyed herſelf. I have followed the quarto A. MALONE.

Enter LEAR, *with* CORDELIA *dead in his arms;*[7] EDGAR, Officer, *and Others.*

LEAR. Howl, howl, howl, howl!—O, you are men of ſtones;
Had I your tongues and eyes, I'd uſe them ſo
That heaven's vault ſhould crack:—O, ſhe is gone for ever!—
I know when one is dead, and when one lives;
She's dead as earth:—Lend me a looking-glaſs;
If that her breath will miſt or ſtain the ſtone,
Why, then ſhe lives.
KENT. Is this the promis'd end?
EDG. Or image of that horror?[8]

[7] —— *Cordelia dead in his arms;*] This proceſs, accordiog to the old hiſtorians, retired with victory from the battle which ſhe conducted io her father's cauſe, and thereby replaced him on the throne: but in a ſubſequent one fought againſt her (after the death of the old king) by the ſons of Gooeril and Regan, ſhe was taken, and died miſerably io priſon. The poet found this in hiſtory, and was therefore willing to precipitate her death, which he knew had happened but a few years after. The dramatick writers of this age ſuffered as ſmall a number of their heroes and heroines to eſcape as poſſible; nor could the filial piety of this lady, any more than the innocence of Ophelia, prevail on Shakſpeare to extend her life beyond her misfortunes. STEEVENS.

Geoffrey of Monmouth, the original relater of this ſtory, ſays, that Cordelia was thrown by her nephews into priſon, "where, for grief at the loſs of her kingdom, ſhe *killed herſelf.*"

MALONE.

[8] KENT. *Is this the promis'd end?*
EDG. *Or image of that horror?*] It appears to me that by the *promiſed end* Kent does not mean that conclusion which the ſtate of their affairs ſeemed to promiſe, but the end of the world. In St. Mark's Goſpel, when Chriſt foretels to his diſciples the end of the world, and is deſcribing to them the ſigns that were to precede, and mark the approach of, our final diſſolution, he ſays, "For in thoſe days *ſhall be affliction ſuch as was not from the beginning of the creation which God created, unto this time,* neither ſhall be:" and afterwards he ſays, "Now *the brother ſhall betray the brother*

ALB. Fall, and ceaſe!

to death, and the father the ſon; and *children ſhall riſe up againſt their parents, and ſhall cauſe them to be put to death.*" Kent in contemplating the unexampled ſcene of exquiſite affliction which was then before him, and the unnatural attempt of Goneril and Regan againſt their father's life, recollects theſe paſſages, and aſks, whether that was the end of the world that had been foretold to us. To which Edgar adds, or only a repreſentation or reſemblance of that horror?

So Macbeth, when he calls upon Banquo, Malcolm, &c. to view Duncan murdered, ſays,

" —— up, up, and ſee
" *The great doom's image!*"

There is evidently an alluſion to the ſame paſſages in ſcripture, in a ſpeech of Gloſter's, which he makes in the ſecond ſcene of the firſt act:

" Theſe late eclipſes in the ſun and moon portend no good to us;—love cools; friendſhip falls off; brothers divide; in cities, mutinies; in countries, diſcord; in palaces treaſon; and the bond crack'd 'twixt ſon and father. This villain of mine comes *under the prediction; there's ſon againſt father; the king falls from the bias of nature; there's father againſt child:* We have ſeen the beſt of our time."

If any criticks ſhould urge it as an objection to this explanation, that the perſons of the drama are pagans, and of conſequence unacquainted with the ſcriptures, they give Shakſpeare credit for more accuracy than I fear he poſſeſſed. M. MASON.

This note deſerves the higheſt praiſe, and is inſerted in the preſent work with the utmoſt degree of gratitude to its author.

STEEVENS.

I entirely agree with Mr. Maſon in his happy explanation of this paſſage. In a ſpeech which our poet has put into the mouth of young Clifford in *The Second Part of King Henry VI.* a ſimilar imagery is found. On ſeeing the dead body of his father, who was ſlain in battle by the duke of York, he exclaims,

" — O, let the vile world end,
" And the premiſed flames of the laſt day
" Knit earth and heaven together!
" Now let the general trumpet blow his blaſt,
" Particularities and petty ſounds
" To ceaſe!"

There is no trace of theſe lines in the old play on which *The Second Part of King Henry VI.* was formed.

Image is again uſed for delineation or repreſentation, in *King*

LEAR. This feather ſtirs;[a] ſhe lives! if it be ſo,

Henry IV. P. I. " " No counterfeit, but the true and perfect *image* of life indeed."

Again, in *Hamlet:* " The play is the *image* of a murder done in Vienna."

Mr. M. Maſon has not done juſtice to his ingenious explanation of theſe words, by not quoting the whole of the paſſage in *Macbeth:*

" —— up, up, and ſee
" *The great doom's image!* Malcolm! Banquo!
" As from your graves riſe up, and walk like ſprights,
" To countenance this *horrour.*"

Here we find *duijetti membra poetæ;* the ſecond and fourth line, taken together, furniſhing us with the very expreſſion of the text. MALONE.

[a] *Fall, and ceaſe!*] Albany, is looking with attention on the pains employed by Lear to recover his child, and knows to what miſeries he muſt ſurvive, when he finds them to be ineffectual. Having theſe images preſent to his eyes and imagination, he cries out, *Rather fall, and ceaſe to be, at once, than continue in exiſtence only to be wretched.* So, in *All's Well*, &c. to *ceaſe* is uſed for to *die:* and in *Hamlet*, the death of majeſty is called " the *ceaſe* of majeſty."

Again, in *All's Well that Ends Well:*

" Or, ere they meet, in me, O nature, *ceaſe!*
" Both ſuffer under this complaint you bring,
" And both ſhall *ceaſe*, without your remedy." STEEVENS.

The word is uſed nearly in the ſame ſenſe in a former ſcene of this play:

" Bids the wind blow the earth into the ſea,
" Or ſwell the curled waters 'bove the main,
" That things might change or *ceaſe.*"

I doubt, however, whether Albany's ſpeech is addreſſed to *Lear.* MALONE.

To whom then is it addreſſed? STEEVENS.

There is a paſſage in the *Double Marriage* of Fletcher, which ſupports Steevens's conjecture: Juliana ſays to Virolet,

" Be what you pleaſe, this happineſs yet ſtays with me,
" You have been mine:—oh my unhappy fortune!
" *Paud* ——*Nay break, and die.*
" *Jul* I cannot yet; I muſt live
" Till I ſee this man bleſt in his new love,
" And then—" M. MASON.

[a] *This* feather *ſtirs;*] So, in *The White Devil, or Vittoria Corombona*, 1612:

It is a chance that does redeem all ſorrows
That ever I have felt.

KENT. O my good maſter!

LEAR. Pr'ythee, away.

EDG. 'Tis noble Kent, your friend.

LEAR. A plague upon you, murderers, traitors all![3]

I might have ſav'd her: now ſhe's gone for ever! —
Cordelia, Cordelia, ſtay a little. Ha!
What is't thou ſay'ſt? — Her voice was ever ſoft,
Gentle, and low; an excellent thing in woman: —
I kill'd the ſlave that was a hanging thee.

OFF. 'Tis true, my lords, he did.

LEAR. Did I not, fellow?
I have ſeen the day, with my good biting faulchion
I would have made them ſkip:[4] I am old now,

" Fetch a looking-glaſs, ſee if his breath will not ſtain it; or pull ſome *feathers* from my pillow, and lay them to his lips." STEEVENS.

A common experiment of applying a light feather to the lips of a perſon ſuppoſed to be dead, to ſee whether he breathes. There is the ſame thought in *K. Henry IV.* P. II. Act. IV. ſc. iv:

" ——— By his gates of breath
" There *lies a downy feather, which ſtirs not.*"

And to expreſs a total ſtillneſs in the air, in Doone's poem, called *The Calm*, there is the like ſentiment; which Jonſon, in his converſation with Drummond of Hawthornden, highly commended:

" ——— in one place lay
" *Feathers and duſt*, to-day and yeſterday." WHALLEY.

[3] —— murderers, *traitors all!*] Thus the folio. The quartos read — *murderous* traitors all. MALONE.

I have ſeen the day, with my good biting faulchion

[4] *I would have made them ſkip:*] It is difficult for an author who never peruſes his firſt works, to avoid repeating ſome of the ſame thoughts in his later productions. What Lear has juſt ſaid,

And theſe ſame croſſes ſpoil me. — Who are you?
Mine eyes are none o' the beſt: — I'll tell you ſtraight.

KENT. If fortune brag of two ſhe lov'd and hated.
One of them we behold.[5]

LEAR. This is a dull ſight:[6] Are you not Kent?

KENT. The ſame;
Your ſervant Kent: Where is your ſervant Caius?

LEAR. He's a good fellow, I can tell you that;
He'll ſtrike, and quickly too: — He's dead and rotten.

KENT. No, my good lord; I am the very man; —

LEAR. I'll ſee that ſtraight.

KENT. That, from your firſt of difference and decay,[7]

had been anticipated by Juſtice Shallow in *The Merry Wives of Windſor*: "I have ſeen the time with my long ſword I would have made you four tall fellows ſkip like rats." It is again repeated in *Othello*:

" ——— I have ſeen the day
" That with this little arm and this good ſword
" I have made my way," &c. STEEVENS.

[5] *If fortune brag of two ſhe lov'd and hated,*
One of them we behold.] I ſuppoſe by the two whom fortune once loved, and then hated, Kent means, Lear and himſelf; and that each of them, looking on the other, ſaw a rare inſtance of her caprice. He may, however, be only thinking of Lear, the object of her hate.

This is the reading of the folio. The quartos read — lov'd *or* hated; and they may be right, if the interpretation laſt given be the true one. MALONE.

[6] *This is a dull ſight:*] This paſſage is wanting in the quartos. So, in *Macbeth*:

" This is a ſorry ſight." STEEVENS.

[7] —— *of difference and decay,*] Decay for misfortunes. WARBURTON.

Have follow'd your ſad ſteps.

LEAR. You are welcome hither.

KENT. Nor no man elſe;[8] all's cheerleſs, dark, and deadly.—
Your eldeſt daughters have fore-doom'd themſelves,[9]
And deſperately are dead.

LEAR. Ay, ſo I think.

ALB. He knows not what he ſays;[2] and vain it is
That we preſent us to him.

EDG. Very bootleſs.

Enter an Officer.

OFF. Edmund is dead, my lord.

ALB. That's but a trifle here,—
You lords, and noble friends, know our intent.
What comfort to this great decay may come,[3]

The quartos read:
That from your *life* of differeuce and decay. STEEVENS.

[8] *Nor no man elſe;*] Kent means, *I welcome! No*, nor no man elſe. MALONE.

[9] —— fore-doom'd *themſelves*,] Thus the quartos. The folio reads, — *fordone*.
Have *fore-doom'd themſelves* is — have anticipated their own doom. To *fordo* is to deſtroy. So, in *Taylor*, the water-poet's character of a ſtrumpet:
"So deſperately had ne'er *fordone* themſelves."
Again, in *A Warning for faire Women*, &c. 1599: "Speak who has done this deed? thou haſt not *fordone* thyſelf, haſt thou?"
STEEVENS.

See Vol. VII. p. 168, n. 9. MALONE.

[2] —— *he* ſays;] The quartos read — he *ſees*, which may be right. STEEVENS.

[3] *What comfort to this* great decay *may come*,] This *great decay*

Shall be applied: For us, we will reſign,
During the life of this old majeſty,
To him our abſolute power: — You, to your rights;
[*To* EDGAR *and* KENT.
With boot, and ſuch addition as your honours
Have more than merited. [4] — All friends ſhall taſte
The wages of their virtue, and all foes
The cup of their deſervings. — O, ſee, ſee!

LEAR. And my poor fool is hang'd! [5] No, no, no life:

is Lear, whom Shakſpeare poetically calls ſo, and means the ſame as if he had ſaid, *this piece of decay'd royalty*, this *ruin'd majeſty*. STEEVENS.

A preceding paſſage in which Gloſter laments Lear's frenzy, fully ſupports Mr. Steevens's interpretation:

" O *ruin'd piece* of nature! This great world
" Shall ſo wear out to nought."

Again, in *Julius Cæſar*:

" Thou art the *ruins* of the nobleſt man," &c. MALONE.

[4] —— *You, to your rights;*
With boot, *and ſuch addition as your* honours
Have more than merited.] Theſe lines are addreſſed to Kent as well as to Edgar, elſe the word *honours* would not have been in the plural number. By *honours* is meant *honourable conduct*. M. MASON.

With boot,] With advantage, with increaſe. JOHNSON.

[5] *And my poor fool is hang'd!*] This is an expreſſion of tenderneſs for his dead Cordelia (not his fool, as ſome have thought) on whoſe lips he is ſtill intent, and dies away while he is ſearching there for indications of life.

Poor fool, in the age of Shakſpeare, was an expreſſion of endearment. So, in his *Antony and Cleopatra*:

" —— *poor* venomous *fool*,
" Be angry and deſpatch." ——

Again, in *King Henry VI.* P. III:

" So many weeks ere the *poor fools* will yean."

Again, in *Romeo and Juliet*:

" And, *pretty fool*, it ſtinted and ſaid — ay."

Again, in *The Two Gentlemen of Verona*, where Julia is ſpeaking of her lover Proteus:

Why ſhould a dog, a horſe, a rat, have life,
And thou no breath at all? O, thou wilt come no more,

" Alas, *poor fool!* why do I pity him?"

I may add, that *the Fool* of Lear was long ago forgotten. Having filled the ſpace allotted him in the arrangement of the play, he appears to have been ſilently withdrawn in the 6th ſcene of the 3d act.—That the thoughts of a father, in the bitterest of all moments, while his favourite child lay dead in his arms, ſhould recur to the antick who had formerly diverted him, has ſomewhat in it that I cannot reconcile to the idea of genuine ſorrow and deſpair.

Beſides this, Cordelia was recently hanged; but we know not that the *Fool* had ſuffered in the ſame manner, nor can imagine why he ſhould. The party adverſe to Lear was little intereſted in the fate of his jeſter. The only uſe of him was to contraſt and alleviate the ſorrows of his maſter; and, that purpoſe being fully anſwered, the poet's ſolicitude about him was at and end.

The term—*poor fool* might indeed have miſbecome the mouth of a vaſſal commiſerating the untimely end of a princeſs; but has no impropriety when uſed by a weak, old, diſtracted king, in whoſe mind the diſtinctions of nature only ſurvive, while he is uttering his laſt frantick exclamations over a murdered daughter.

Should the foregoing remark, however be thought erroneous, the reader will forgive it, as it ſerves to introduce ſome contradictory obſervations from a critick, in whoſe taſte and judgement too much confidence cannot eaſily be placed. STEVENS.

I confeſs, I am one of thoſe who *have thought* that Lear means his *Fool*, and not *Cordelia*. If he means *Cordelia*, then what I have always conſidered as a beauty, is of the ſame kind as the accidental ſtroke of the pencil that produced the foam.—Lear's affectionate remembrance of the *Fool* in this place, I uſed to think, was one of thoſe ſtrokes of genius, or of nature, which are ſo often found in Shakſpeare, and in him only.

Lear appears to have a particular affection for this *Fool*, whoſe fidelity in attending him, and endeavouring to divert him in his diſtreſs, ſeems to deſerve all his kindneſs.

Poor fool and knave, ſays he, in the midſt of the thunder-ſtorm, *I have one part in my heart that's ſorry yet for thee.*

It does not therefore appear to me, to be allowing too much conſequence to the *Fool*, in making Lear beſtow a thought on him, even when in ſtill greater diſtreſs. Lear is repreſented as a good-natured, paſſionate, and rather weak old man, it is the old

Never, never, never, never, never! —

age of a cocker'd ſpoilt boy. There is no impropriety in giving to ſuch a character thoſe tender domeſtic affections, which would ill become a more heroick character, ſuch as Othello, Macbeth, or Richard III.

The words,—*No, no, no life;* I ſuppoſe to be ſpoken, not tenderly, but with paſſion; Let nothing now live;—let there be univerſal deſtruction;—*Why ſhould a dog, a horſe, a rat have life, and thou no breath at all?*

It may be obſerved, that as there was a neceſſity, the neceſſity of propriety at leaſt, that this *Fool*, the favourite of the author, of Lear, and conſequently of the audience, ſhould not be loſt or forgot, it ought to be known what became of him.—However, it muſt be acknowledged, that we cannot infer much from thence; Shakſpeare is not always attentive to finiſh the figures of his groups.

I have only to add, that if an actor, by adopting the interpretation mentioned above, of applying the words *poor fool* to Cordelia, the audience would, I ſhould imagine, think it a ſtrange mode of expreſſing the grief and affection of a father for his dead daughter, and that daughter a queen. —— The words *poor fool*, are undoubtedly expreſſive of endearment; and Shakſpeare himſelf, in another place ſpeaking of a dying animal, calls it *poor dappled fool*; but it never is, nor never can be, uſed with any degree of propriety, but to commiſerate ſome very inferior object, which may be loved, without much eſteem or reſpect. SIR JOSHUA REYNOLDS.

It is not without ſome reluctance that I expreſs my diſſent from the friend whoſe name is ſubſcribed to the preceding note; whoſe obſervations on all ſubjects of criticiſm and taſte are ſo ingenious and juſt, that poſterity may be at a loſs to determine, whether his conſummate ſkill and execution in his own art, or his judgement on that and other kindred arts, were ſuperior. But *magis amica veritas* ſhould be the motto of every editor of Shakſpeare; in conformity to which I muſt add, that I have not the ſmalleſt doubt that Mr. Steevens's interpretation of theſe words is the true one. The paſſage indeed before us appears to me ſo clear, and ſo inapplicable to any perſon but Cordelia, that I fear the reader may think any further comment on it altogether ſuperfluous.

It is obſervable that Lear from the time of his entrance in this ſcene to his uttering theſe words, and from thence to his death, is wholly occupied by the loſs of his daughter. He is diverted indeed from it for a moment by the intruſion of Kent, who forces himſelf on his notice; but he inſtantly returns to his beloved Cordelia, over whoſe dead body he continues to hang. He is now himſelf

Pray you, undo this button:' Thank you, ſir.—

ſo the agony of death; and ſurely at ſuch a time, when his heart is juſt breaking, it would be highly unnatural that he ſhould think of his fool. But the great and *deciſive* objection to ſuch a ſuppoſition is that which Mr. Steevens has mentioned; that Lear has juſt ſeen his daughter *hanged*, having unfortunately been admitted too late to preſerve her life, though time enough to puniſh the perpetrator of the act: but we have no authority whatſoever for ſuppoſing his Fool hanged alſo.

Whether the expreſſion—*poor fool*—can be applied with propriety only to *inferior objects, for whom we have not much reſpect or eſteem*, is not, I conceive, the queſtion. Shakſpeare does not always uſe his terms with ſtrict propriety, but he is always the beſt commentator on himſelf, and he certainly *has* applied this term in another place to the *young*, the *beautiful*, and *innocent*, Adonis, the object of ſomewhat more than the eſteem of a goddeſs:

"For pity now ſhe can no more detain him;
"The *poor fool* prays her that he may depart."

Again, though leſs appoſitely, in *Twelfth Night*:

"Alas, *poor fool* how have they baffled thee!"

Again, in *Much Ado about Nothing*:

"Lady, you have a merry heart.
"*Beat.* Yes, my lord, I thank it, *poor fool*, it keeps on the windy ſide of care."

Again, in *The Winter's Tale*:

"——Do not weep, *good fools*,
"There is no cauſe."

In *Romeo and Juliet* a ſimilar term of endearment is employed. Mercutio, ſpeaking of Romeo, whom certainly he both eſteemed and loved, ſays

"The *ape* is dead, and I muſt conjure him."

Nor was the phraſeology which has occaſioned this long note, peculiar to Shakſpeare. It was long before his time incorporated in our language; as appears from the following paſſage in the old poem entitled *The Hiſtory of Romeus and Juliet*, 1562:

"Yea, he forgets himſelfe, ne is the wretch ſo bolde
"To aſk her name that without force doth him in bondage hold;
"Ne how to unlooſe his bondes doth the *poor fool* deviſe,
"But only ſeeketh by her ſight to feed his hungry eyes."

In old Engliſh a *fool* and an *innocent* were ſynonymous terms. Hence probably the peculiar uſe of the expreſſion—*poor fool*. In the paſſage before us, Lear, I conceive, means by it, *dear, tender, helpleſs innocence!* MALONE.

Do you ſee this?[8] Look on her,—look,—her lips,—
Look there, look there! — [*He dies.*

EDG. He faints! — My lord, my lord, —

KENT. Break, heart; I pr'ythee, break![9]

EDG. Look up, my lord.

KENT. Vex not his ghoſt: O, let him paſs![a] he hates him,
That would upon the rack of this tough world[2]
Stretch him out longer.

EDG. O, he is gone, indeed.

KENT. The wonder is, he hath endur'd ſo long:

[7] *Pray you, undo this button:*] The rev. Dr. J. Warton judiciouſly obſerves, that the ſwelling and heaving of the heart is deſcribed by *this* moſt expreſſive circumſtance.

So, in *The Honeſt Lawyer*, 1616:

" —— oh my heart! ——
" It heats ſo it has *broke my buttons.*"

Again, in *King Richard III:*

" —— Ah, cut my lace aſunder,
" That my pent heart may have ſome ſcope to beat,
" Or elſe I ſwoon with this dead-killing newa!"

Again, in *The Winter's Tale:*

" O, cut my lace; leſt my heart, cracking it,
" Break too!"——

and, as Mr. Malone adds, from N. Field's *A Woman's a Weather-cock*, 1612:

" —— ſwell heart! *buttons* fly open!
" Thanks gentle doublet, elſe my heart had broke."

STEEVENS.

[8] *Do you ſee this?* &c.] This line, and the following hemiſtich, are not in the quartos. After *thank you, ſir*, they have only the interjection *O*, five times repeated. MALONE.

[9] *Break, heart;* &c.] This line is in the quartos given to the dying Lear. MALONE.

[a] —— *O, let him paſs!*] See p. 489, n. 8. MALONE.

[2] —— *this* tough *world* —] Thus all the copies. Mr. Pope changed it to *rough*, but, perhaps, without neceſſity. This *tough* world is this *obdurate rigid* world. STEEVENS.

He but uſurp'd his life.

ALB. Bear them from hence.—Our preſent buſineſs
Is general woe. Friends of my ſoul, you twain
[*to* KENT *and* EDGAR.
Rule in this realm, and the gor'd ſtate ſuſtain.

KENT. I have a journey, ſir, ſhortly to go;
My maſter calls, and I muſt not ſay, no.[4]

ALB. The weight of this ſad time we muſt obey;[5]
Speak what we feel, not what we ought to ſay.

[4] —— *I muſt not ſay, no.*] The modern editors have ſuppoſed that Kent expires after he has repeated theſe two laſt lines; but the ſpeech rather appears to be meant for a deſpairing than a dying man; and as the old editions give no marginal direction for his death, I have forborn to inſert any.

I take this opportunity of retracting a declaration which I had formerly made on the faith of another perſon, viz. that the quartos, 1608, were exactly alike. I have ſince diſcovered that they vary one from another in many inſtances. STEEVENS.

The ſecond folio, at the end of this ſpeech, has the word—*Dyes*, in the margin. RITSON.

Kent in his entrance in this ſcene ſays,

"I am come
"To bid my king and maſter aye good night;"—

but this, like the ſpeech before us, only marks the deſpondency of the ſpeaker. The word *ſhortly* [i. e. ſome time hence, at no very diſtant period,] deciſively proves, that the poet did not mean to make him die on the ſcene. He merely ſays, that he ſhall not *live long*, and therefore cannot undertake the office aſſigned to him.

The marginal direction, *he dies*, was firſt introduced by the ignorant editor of the ſecond folio. MALONE.

[5] *The weight of this ſad time* &c.] This ſpeech from the authority of the old quarto is rightly placed to Albany: in the edition by the players, it is given to Edgar, by whom, I doubt not, it was of cuſtom ſpoken. And the caſe was this: he who played Edgar, being a more favourite actor than he who performed Albany, in ſpite of decorum it was thought proper he ſhould have the laſt word. THEOBALD.

The oldeſt hath borne moſt: we, that are yonng,
Shall never ſee ſo much, nor live ſo long.

[*Exeunt, with a dead march.*[6]

[6] The tragedy of Lear is deſervedly celebrated among the dramas of Shakſpeare. There is perhaps no play which keeps the attention ſo ſtrongly fixed; which ſo much agitates our paſſions, and intereſts our curioſity. The artful involutions of diſtinct intereſts, the ſtriking oppoſition of contrary characters, the ſudden changes of fortune, and the quick ſucceſſion of events, fill the mind with a perpetual tumult of indignation, pity, and hope. There is no ſcene which does not contribute to the aggravation of the diſtreſs or conduct of the action, and ſcarce a line which does not conduce to the progreſs of the ſcene. So powerful is the current of the poet's imagination, that the mind, which once ventures within it, is hurried irreſiſtibly along.

On the ſeeming improbability of Lear's conduct, it may be obſerved, that he is repreſented according to hiſtories at that time vulgarly received as true. And, perhaps, if we turn our thoughts upon the barbarity and ignorance of the age to which this ſtory is referred, it will appear not ſo unlikely as while we eſtimate Lear's manners by our own. Such preference of one daughter to another, or reſignation of dominion on ſuch conditions, would be yet credible, if told of a petty prince of Guinea or Madagaſcar. Shakſpeare, indeed, by the mention of his earls and dukes, has given us the idea of times more civilized, and of life regulated by ſofter manners; and the truth is, that though he ſo nicely diſcriminates, and ſo minutely deſcribes the characters of men, he commonly neglects and confounds the characters of ages, by mingling cuſtoms ancient and modern, Engliſh and foreign.

My learned friend Mr. Warton, who has in *The Adventurer* very minutely criticiſed this play, remarks, that the inſtances of cruelty are too ſavage and ſhocking, and that the intervention of Edmund deſtroys the ſimplicity of the ſtory. Theſe objections may, I think, be anſwered, by repeating, that the cruelty of the daughters is an hiſtorical fact, to which the poet has added little, having only drawn it into a ſeries by dialogue and action. But I am not able to apologize with equal plauſibility for the extruſion of Gloſter's eyes, which ſeems an act too horrid to be endured in dramatick exhibition, and ſuch as muſt always compel the mind to relieve its diſtreſs by incredulity. Yet let it be remembered that our author well knew what would pleaſe the audience for which he wrote.

The injury done by Edmund to the ſimplicity of the action is abundantly recompenſed by the addition of variety, by the art with which he is made to co-operate with the chief deſign, and the opportunity which he gives the poet of combining perfidy with perfidy, and connecting the wicked ſon with the wicked daughters, to impreſs this important moral, that villainy is never at a ſtop, that crimes lead to crimes, and at laſt terminate in ruin.

But though this moral be incidentally enforced, Shakſpeare has ſuffered the virtue of Cordelia to periſh in a juſt cauſe, contrary to the natural ideas of juſtice, to the hope of the reader, and, what is yet more ſtrange, to the faith of chronicles. Yet this conduct is juſtified by *The Spectator*, who blames Tate for giving Cordelia ſucceſs and happineſs in his alteration, and declares, that, in his opinion, *the Tragedy has loſt half its beauty*. Dennis has remarked, whether juſtly or not, that, to ſecure the favourable reception of *Cato*, *the town was poiſoned with much falſe and abominable criticiſm*, and that endeavours had been uſed to diſcredit and decry poetical juſtice. A play in which the wicked proſper, and the virtuous miſcarry, may doubtleſs be good, becauſe it is a juſt repreſentation of the common events of human life: but ſince all reaſonable beings naturally love juſtice, I cannot eaſily be perſuaded, that the obſervation of juſtice makes a play worſe; or, that if other excellencies are equal, the audience will not always riſe better pleaſed from the final triumph of perſecuted virtue.

In the preſent caſe the publick has decided.* Cordelia, from the time of Tate, has always retired with victory and felicity. And, if my ſenſations could add any thing to the general ſuffrage, I might relate, I was many years ago ſo ſhocked by Cordelia's death, that I know not whether I ever endured to read again the laſt ſcenes of the play till I undertook to reviſe them as an editor.

There is another controverſy among the criticks concerning this play. It is diſputed whether the predominant image in Lear's diſordered mind be the loſs of his kingdom or the cruelty of his daughters. Mr. Murphy, a very judicious critick, has evinced by induction of particular paſſages, that the cruelty of his daughters is the primary ſource of his diſtreſs, and that the loſs of royalty affects him only as a ſecondary and ſubordinate evil. He obſerves with great juſtneſs, that Lear would move our compaſſion but little, did we not rather conſider the injured father than the degraded king.

The ſtory of this play, except the epiſode of Edmund, which is derived, I think, from Sidney, is taken originally from Geoffry

* Dr. Johnſon ſhould rather have ſaid that the managers of the theatres-royal have decided, and the publick has been obliged to acquieſce in their deciſion. The altered play has the upper gallery on its ſide; the original drama was patronized by Addiſon:

Victrix cauſa *Diis* placuit, ſed victa *Catoni*. STEEVENS.

of Moomouth, whom Holinſhed generally copied; but perhaps immediately from an old hiſtorical ballad. My reaſon for believing that the play was poſterior to the ballad, rather than the ballad to the play, is, that the ballad has nothing of Shakſpeare's nocturnal tempeſt, which is too ſtriking to have been omitted, and that it follows the chronicle; it has the rudiments of the play, but none of its amplifications: it firſt noted Lear's madneſs, but did not array it in circumſtances. The writer of the ballad added ſomething to the hiſtory, which is a proof that he would have added more, if more had occurred to his mind, and more muſt have occurred if he had ſeen Shakſpeare. JOHNSON.

The epiſode of Gloſter and his ſons is borrowed from Sidney's *Arcadia*, in which we find the following chapter, which is ſaid to be entitled, in the firſt edition of 1590, "The pitifull ſtate and ſtorie of the Paphlagonian unkinde king, and his kind ſoone: firſt related by the ſonne, then by the blind father."

In the ſecond edition printed in folio in 1593, there is no diviſion of chapters. There the ſtory of the king of Paphlagonia commences in p. 69, b and is related in the following words:

"It was in the kingdome of *Galatia*, the ſeaſon being (as in the depth of winter) very cold, and as then ſodainely growne to ſo extreame and foule a ſtorme, that never any winter (I thinke) brought forth a fowler child; ſo that the princes were euen compelled by the haile, that the pride of the winde blew into their faces, to ſeeke ſome ſhrowding place, which a certaine hollow rocke offering vnto them, they made it their ſhield againſt the tempeſts furie. And ſo ſtaying there, till the violence thereof was paſſed, they heard the ſpeach of a couple, who, not perceiuing them, (being hidde within that rude canapy) helde a ſtraunge and pitifull diſputation, which made them ſteppe out; yet in ſuch ſort, as they might ſee vnſeene. There they perceaued an aged man, and a young, ſcarcely come to the age of a man, both poorely araved, extreamely weather-beaten; the olde man blinde, the young man leading him: and yet through, all thoſe miſeries, in both there ſeemed to appeare a kinde of nobleneſſe, not ſuitable to that affliction. But the firſt words they heard, were theſe of the old man. Well, *Leonatus*, (ſaid he) ſince I cannot perſwade thee to leade mee to that which ſhould end my griefe, and thy trouble, let me now entreat thee to leaue me: feare not, my miſerie cannot be greater then it is, and nothing doth become me but miſerie; feare not the danger of my blind ſteps; I cannot fall worſe then I am. And doo not, I pray thee, doo not obſtinately continue to infect thee with my wretchednes. But flie, flie from this region, onely worthy of me. Deare father, (anſwered he,) doo not take away from me the onely remnant of my happineſſe: while I haue power to doo you ſeruice, I am not wholly miſerable. Ah, my ſonne, (ſaid he, and with that he groned, as if ſorrow ſtraue to

breake his harte,) how euill fits it me to have ſueh a ſonne, and how much doth thy kindneſſe vpbraide my wickedueſſe! Theſe dolefull ſpeeches, and ſome others to like purpoſe, (well ſhowing they had not bene borne to the furtune they were in,) moued the princes to goe out vnto them, and aſke the younger, what they were. Sirs, (anſwered he, with a good grace, and made the more agreeable by a certain noble kinde of pitiouſnes) I ſee well you are ſtraungers, that know not our miſerie, ſo well here knowne, that no man dare know, but that we muſt be miſerable. In deede our ſtate is ſuch, as though nothing is ſo needful vnto vs as pittie, yet nothing is more daungerous vnto vs, then to make our ſelues ſo knowne as may ſtirre pittie. But your preſence promiſeth, that cruelty ſhall not ouer-runne hate. And if it did, in truth our ſtate is ſoucke below the degree of feare.

"This old man whom I leade, was lately righifull prince of this countrie of *Paphlagonia*, by the hard-harted vngratefulnes of a ſonne of his, depriued, not onely of his kingdome (whereof no forraine forces were euer able to ſpoyle him) but of his ſight; the riches which nature graunts to the pooreſt creatures. Whereby, and by other his vnnaturall dealings, he hath been driuen to ſuch griefe, as euen now he would haue had me to haue led him to the toppe of this rocke, thence to caſt himſelfe headlong to death: and ſo would haue made me, who receiued my life of him, to be the worker of his deſtruction. But noble gentlemen, (ſaid he) if either of you haue a father, and feele what duetifull affection is engraffed in a ſoones heart, let me entreate you to conuay this afflicted prince to ſome place of reſt and ſecuritie. Amongſt your worthie actes it ſhall be none of the leaſt, that a king, of ſuch might and fame, and ſo vniuſtlie oppreſſed, is in any ſort by you relieued.

"But before they coulde make him anſwere, his father began to ſpeake. Ah, my ſonne, (ſaid he) how euill an hiſtorian are you, that leaue out the chief knot of all the diſcourſe? my wickednes, my wickednes. And if thou doeſt it to ſpare my ears, (the onely ſenſe now left me proper for knowledge,) aſſure thy ſelfe thou doeſt miſtake me. And I take witneſſe of that ſunne which you ſee, (with that he caſt vp his blinde eies, as if he would hunt for light,) and wiſh my ſelfe in worſe caſe then I doe wiſh my ſelfe, which is as euill as may bee, if I ſpeake vntruely, that nothing is ſo welcome to my thoughts, as the publiſhing of my ſhame. Therefore know you, gentlemen, (to whome from my heart I wiſh that I may not proue ſome ominous foretoken of misfortune to haue met with ſuch a miſer as I am,) that whatſoeuer my ſonne (ô God, that truth bindes me to reproch him with the name of my ſon!) hath ſaide, is true. But beſides thoſe truthes, this alſo is true; that hauing had in lawfull marriage, of a mother fitte to beare royall children, this ſonne, (ſuch a one as partly you ſee, and better ſhall knowe by my ſhort declaration,) and ſo enjoyed

the expectations in the world of him, till he was growen to iuſtifie their expectations. (ſo as I oeeded eouie oo father for the chiefe cnmfnrt of mortalitie, to leaue ao other ones ſelfe after me,) I was carried by a baſtard ſoone nf mioe (if at leaſt I bee bounde to beleeue the words of that baſe womao my eoneubine, his mnther,) firſt to miſlike, theu to hate, laſtly to deſtrny, or to doo my beſt to deſtrøy, this ſoooe (I thioke you thioke) vndeſeruing deſtrudioo. What waies he vſed to bring me to it, if I ſhoulde tell you, I ſhoulde tedionſlie trouble you with as mueh poiſooous hypoeriſie, deſperate fraud, ſmonib malice, hidden ambition, aod ſmiling enuie, as ro any liuing perſon eould be harbored. But I liſt it oot; no remembraunce of naughtineſſe delightes me, but mioe owne; and me thinkes, the accuſing his trappes might in ſome manoer excuſe my fault, which eertaioelie I loth to doo. But the concluſion is, that I gaue order to ſome ſeruauntes nf mine, whom I thought as apie for ſuch charities as my ſelfe, to lead him out into a forreſt, aod there to kill him

" But thoſe theeves (better natured to my ſnnne than my ſelfe) ſpared his life, letting him goe, to learne to liue poorlie: which he did, giuing himſelfe to be a priuate ſoldier, in a eountrey here by. But as he was ready to be greatlie aduauneed for ſome noble peeces of ſeruiee whieh he did, he heard newes of me: who, dronke io my affedioo to that volawfull aod vonaturall ſoune of mine, ſuffered my ſelfe ſo to be gnueroed by him, that all fauours and puniſhmeots paſſed by him; all offiees, and places of importance, diſtributed to his fauourites; ſo that ere I was aware, I had left my ſelfe nothiog but the name of a king: whieh he ſhortly weane of too, with manie indignities, if any thing may be ealled an indignitie, whieh was laide vppon me, threw me out of my ſeate, and putout my eies; and then, proud io his tiraonie, let me goe, neither impriſoniog nor killing me: but rather delightiug in make me feele my miſerie; miſerie io deede, if euer there were any; full of wretehedneſſe, fuller of diſgiace, and fulleſt of guiltines. And as he eame to the eiowne by ſo vniuſt meaoes, as vniuſtlie he kept it, by foree of ſtraunger ſouldiers in eittadels, the oeſſes of tirannie, aod murderers of libertie; diſarming all his own countrimen, that no man durſt ſhew himſelfe a well-willer of mioe; to ſay the truth, (I thinke) few of them being ſo, eooſidering my eruell folly to my gnod ſonne, aod fonliſh kindneſſe to my vnkind baſtard: but if there were aoy who felt a pitty of ſo grea. a fall, and had yet any ſparkes nf voſſaioe durty leſte io them towards me, yet durſt they nnt ſhewe it, feareely with giuing mee almes at their doores; whieh yet was the onely ſuſtenaunee of my diſtreſſed life, oo body daring to ſhnwe ſo much eharitie, as to lende mee a hande to guide my darke ſtepes: till this ſonne of mine, (God knowes, woorthy of a more vrtuous, and more fortunate father.) forgetting my abbominable

wronges, not recking daunger, and neglecting the preſent good way hee was in of doing himſelfe good, came hether to doo this kind office you ſee him performe towardes me, to my vnſpeakable griefe; not only becauſe his kindnes is a glaſſe euen to my blind eies, of my naughtines, but that, aboue all griefes, it greeues me he ſhould deſperatlie aduenture the loſſe of his well deſeruing life for mine, that yet owe more to fortune for my deſerts; as if hee would cary mudde in a cheſt of chriſtall. For well I know, he that now raigneth, howe much ſoeuer (and with good reaſon) he deſpiſeth me, of all men deſpiſed, yet hee will not let ſlippe any aduantage to make away him, whoſe iuſt title, enobled by courage and goodnes, may one day ſhake the ſeate of a neuer-ſecure tyrannie. And for this cauſe I craued of him to leade mee to the toppe of this rocke, indeede I muſt confeſſe, with meaning to free him from ſo ſerpentine a companion as I am. But he finding what I purpoſed, onely therein ſince he was borne, ſhewed himſelfe diſobedient vnto mee. And now, gentlemen, you haue the true ſtorie, which I pray you publiſh to the world, that my miſchieuous proceedings may bee the glorie of his filiall pietie, the onely reward now left for ſo greate a merite. And if it may be, let me obtaine that of you, which my ſoone denies me: for neuer was there more pity in ſauing any, then in ending me: both becauſe therein my agonies ſhall ende, and ſo ſhall you preſerue this excellent young man, who els wilfully followes his owne ruine.

"The matter in it ſelfe lamentable, lamentably expreſſed by the old prince, which needed not take to himſelfe the geſtures of pitie, ſince his face could not put of the markes thereof, greatly moued the two princes to compaſſion, which coulde not ſtay in ſuch harts as theirs without ſeeking remedie. But by and by the occaſion was preſented: for *Plexirtus* (ſo was the baſtard called) came thether with fortie horſe, onely of purpoſe to murder this brother; of whoſe comming he had ſoone aduertiſement, and thought no eyes of ſufficient credite in ſuch a matter, but his owne; and therefore came himſelfe to be actor, and ſpectator. And as ſoone as hee came, not regarding the weake (as hee thought) garde of but two men, commaunded ſome of his followers to ſet their handes to his, in the killing of *Leonatus*. But the young prince, though not otherwiſe armed but with a ſworde, howe faintly ſoeuer he was dealt with by others, would not betray him ſelfe; but bravely drawing it out, made the death of the firſt that aſſayled him warne his fellowes to come more warily after him. But then *Pyrocles* and *Muſidorus* were quickly become parties, (ſo iuſt a defence deſerving as much as old friendſhip,) and ſo did behave them among that companie, more iniurious then valiant, that many of them loſt their liues for their wicked maiſter.

"Yet perhaps had the number of them at laſt prevailed, if the king of *Pontus* (lately by them made ſo) had not come vnlooked for to their ſuccour. Who, having had a dreame which had ſtir

his imagination vehemently vpoo ſome great diuoger preſently to follo v thoſe two princes whom hee moſt dearely loued, was come io all haſt, following as wel as he could their track with a huudreth horſes, in that couutrie which he thought, conſidering who then raigned, a bite place inough to make the ſtage of any tragedie.

" But then the match had beene ſo ill made for *Plexirtus*, that his ill-led life, and worſe gotten houour, ſhould haue tumbled together to deſtruction, had there not come in *Tydeus* and *Telenor*, with forty or fifty in their ſuite, to the defence of *Plexirtus*. Theſe two were brothers, of the nobleſt houſe of that country, brought vppe from their infancy with *Plexirtus*: men of ſuch proweſſe, as not to knowe feare in themſelues, and yet to teach it others that ſhoulde deale with them; for they had often made their liues triumph ouer moſt terrible daungers; neuer diſmaied, and euer fortunate; and truely no more ſetled to valure, then diſpoſed to gooduefs and iuſtice, if either they had lighted on a better friend, or could haue learned to make friendſhip a childe, and not the father of vertue. But bringing vp, rather then choiſe, hauing firſt knit their mindes vnto him, (indeede crafty inough, either to hide his faultes, or neuer to ſhowe them, but when they might pay home,) they willingly beide out the courſe, rather to ſatisfie him then all the worlde; and rather to be good friendes, then good men: ſo as though they did not like the euill hee did, yet they liked him that did the euill; and though not counſellors of the offence, yet protectors of the offender. Now they hauing heard of this ſodaine going out, with ſo ſmall a company, in a countrey full of euill-wiſhing mindes toward him, though they knew not the cauſe, followed him; till they founde him in ſuch caſe as they were to venture their liues, or elſe he to looſe his: which they did with ſuch force of minde and bodie, that truely I may iuſtly ſay, *Pyrocles* and *Muſidorus* had neuer till then found any, that could make them ſo well repeate their hardeſt leſſon in the feates of armes. And briefly ſo they did, that if they ouercame not, yet were they not ouercome, but carried away that vngratefull maiſter of theirs in a place of ſecurity; howſoeuer the princes laboured to the contrary. But this matter being thus farre begun, it became not the conſtancy of the princes ſo to leaue it; but in all haſt making forces both in *Pontus* and *Phrygia*, they had in fewe daies felte him but onely that one ſtrong place where he was. For ſcare hauing beene the onely knot that had faſtned his people vnto him, but once vntied by a greater force, they all ſcattered from him; like ſo many birdes, whoſe cage had beene broken.

" In which ſeaſon the blinde king, hauing in the chiefe citie of his realme ſet the crown vppon his ſon *Leonatus* head, with many teares (both of ioy and ſorrow) ſetting forth to the whole people his owne fault and his ſonnes vertue, after he had kiſt him, and bidd his ſonne to accept honour of him, as of his new-become

ſubject, euen in a moment died: as it ſhould ſeeme, his heart broken with vnkindenes and affliction, ſtretched ſo faire beyond his limits with this exceſſe of comfort, as it was able no longer to keepe ſafe his vitall ſpirites. But the new king, hauing no leſſe louingly performed all duties to him dead, then aliue, purſued on the ſiege of his vnnaturall brother, aſmuch for the reuenge of his father, as for the eſtabliſhing of his owne quiet. In which ſiege truely I cannot but acknowledge the proweſſe of thoſe two brothers, then whome the princes neuer found in all their trauaile two of greater hability to performe, nor of habler ſkil for conduct.

" But *Plexirtus* finding, that if nothing elſe, famine would at laſt bring him to deſtruction, thought better by humblenes to creepe, where by pride he coulde not marche. For certainely ſo had nature formed him, and the exerciſe of craft conformed him, to all turuiognes of ſleights, that though no man had leſſe goodnes in his ſoule than he, no man could better find the places whence argumenis might grow of goodneſſe in another: though no man felt leſſe pitie, no man could tel better how to ſtir pitie: no man more impudent to deny, where proofes were not manifeſt; no man more ready to confeſſe with a repenting manner of aggrauating his owne euill, where Leoial would but make the fault fowler. Now he tooke this way, that hauing gotten a paſport for one (that pretended he would put *Plexirtus* aliue into his hands) to ſpeake with the king his brother, he himſelfe (though much againſt the minds of the valiant brothers, who rather wiſhed to die in braue defence,) with a rope about his necke, barefooted, came to offer himſelfe to the diſcretion of *Leonatus*. Where, what ſubmiſſion hee vſed, how cunningly in making greater the faulte he made the faultines the leſſe, how artificially he could ſet out the torments of his owne conſcience, with the burdenſome comber he had found of his ambitious deſires, how finely ſeeming to deſire nothing but death, as aſhamed to liue, he begd life in the refuſing it, I am not cunning inough to be able to expreſſe: but ſo fell out of it, that though at firſt ſight *Leonatus* ſaw him with no other eie then as the murderer of his father, and anger already began to paint reuenge in many colours, ere long he had not onely gotten pitie, but pardon; and if not an excuſe of the faulte paſt, yet an opinion of a future amendment: while the poore villaines chiefe miniſters of his wickednes, now betraied by the author thereof, were deliuered to many cruell forts of death; he ſo handling it, that it rather ſeemed, hee had more come into the defence of an vnremediable miſchiefe already committed, then that they had done it at firſt by his conſent."

MALONE.

A LAMENTABLE SONG OF THE DEATH OF KING LEIR AND HIS THREE DAUGHTERS.

King Leir* once ruled in this land,
With princely power and peace;
And had all things with heart's content,
That might his joys increase.
Amongſt thoſe things that nature gave,
Three daughters fair had he,
So princely ſeeming beautiful,
As fairer could not be.

So on a time it pleas'd the king
A queſtion thus to move,
Which of his daughters to his grace
Could ſhow the deareſt love:
For to my age you bring content,
Quoth he, then let me hear
Which of you three in plighted troth
The kindeſt will appear.

To whom the eldeſt thus began;
Dear father, mind, quoth ſhe,
Before your face, to do you good,
My blood ſhall render'd be:
And for your ſake my bleeding heart
Shall here be cut in twain,
Ere that I ſee your reverend age
The ſmalleſt grief ſuſtain.

* *King Leir* &c.] This ballad is given from an ancient copy in the *Golden Garland*, black letter. To the tune of, *When flying Fame*. It is here reprinted from Dr. Percy's *Reliques of ancient Engliſh Poetry*, Vol. I. third edit.
STEEVENS.

And ſo will I, the ſecond ſaid;
Dear father, for your ſake,
The worſt of all extremities
I'll gently undertake:
And ſerve your highneſs night and day
With diligence and love;
That ſweet content and quietneſs
Diſcomforts may remove.

In doing ſo, you glad my ſoul,
The aged king reply'd;
But what ſay'ſt thou, my youngeſt girl,
How is thy love ally'd?
My love (quoth young Cordelia then)
Which to your grace I owe,
Shall be the duty of a child,
And that is all I'll ſhow.

And wilt thou ſhow no more, quoth he,
Than doth thy duty bind?
I well perceive thy love is ſmall,
When as no more I find:
Henceforth I baniſh thee my court,
Thou art no child of mine;
Nor any part of this my realm
By favour ſhall be thine.

Thy elder ſiſters' loves are more
Than well I can demand,
To whom I equally beſtow
My kingdome and my land,
My pompal ſtate and all my goods,
That lovingly I may
With thoſe thy ſiſters be maintain'd
Until my dying day.

Thus flattaring ſpeeches won renown
By theſe two ſiſters here:
The third had cauſeleſs baniſhment,
Yet was her love more dear:
For poor Cordelia patiently
Went wand'ring up and down,
Unhelp'd, unpity'd, gentle maid,
Through many an Engliſh town:

Until at laſt in famous France
She gentler fortunes found;
Though poor and bare, yet ſhe was deem'd
The faireſt on the ground:
Where when the king her virtues heard,
And this fair lady ſeen,
With full conſent of all his court
He made his wife and queen.

Her father, old king Leir, this while
With his two daughters ſtaid;
Forgetful of their promis'd loves,
Full ſoon the ſame decay'd;
And living in queen Ragan's court,
The eldeſt of the twain,
She took from him his chiefeſt means,
And moſt of all his train.

For whereas twenty men were wont
To wait with beuded knee:
She gave allowance but to ten,
And after ſcarce to three:
Nay, one ſhe thought too much for him:
So took ſhe all away,
In hope that in her court, good king,
He would no longer ſtay.

Am I rewarded thus, quoth he,
In giving all I have
Unto my children, and to beg
For what I lately gave?
I'll go unto my Gonorell:
My ſecond child, I know,
Will be more kind and pitiful,
And will relieve my woe.

Full faſt he hies then to her court;
Where when ſhe hears his moan
Return'd him anſwer, That ſhe griev'd
That all his means were gone:
But no way could relieve his wants;
Yet if that he would ſtay
Within her kitchen, he ſhould have
What ſcullions gave away.

When he had heard with bitter tears,
He made his anſwer then:
In what I did let me be made
Example to all men.
I will return again, quoth he,
Unto my Ragan's court;
She will not uſe me thus, I hope,
But in a kinder ſort.

Where when he came, ſhe gave command
To drive him thence away:
When he was well within her court,
(She ſaid) he would not ſtay.
Then back again to Gonorell
The woefnl king did hie,
That in her kitchen he might have
What ſcullion boys ſet by.

But there of that he was deny'd,
  Which ſhe had promis'd late:
For once refuſing, he ſhould not
  Come after to her gate.
Thus 'twixt his daughters, for relief
  He wander'd up and down;
Being glad to feed on beggar's food,
  That lately wore a crown.

And calling to remembrance then
  His youngeſt daughter's words,
That ſaid, the duty of a child
  Was all that love affords:
But doubting to repair to her,
  Whom he had baniſh'd ſo,
Grew frantick mad; for in his mind
  He bore the wounds of woe:

Which made him rend his milk-white locks,
  And treſſes from his head,
And all with blood beſtain his cheeks,
  With age and honour ſpread:
To hills and woods and watry founts,
  He made his hourly moan,
Till hills and woods, and ſenſeleſs things,
  Did ſeem to ſigh and groan.

Even thus poſſeſt with diſcontents,
  He paſſed o'er to France,
In hopes from fair Cordelia there
  To find ſome gentler chance:
Moſt virtuous dame! which when ſhe heard
  Of this her father's grief,
As duty bound, ſhe quickly ſent
  Him comfort and relief:

And by a train of noble peers,
In brave and gallant ſort,
She gave in charge he ſhould be brought
To Aganippus' court;
Whoſe royal king, with noble mind,
So freely gave conſent,
To muſter up his knights at arms,
To fame and courage bent.

And ſo to England came with ſpeed,
To repoſſeſs king Leir,
And drive his daughters from their thrones
By his Cordelia dear:
Where ſhe, true-hearted noble queen,
Was in the battle ſlain:
Yet he, good king, in his old days,
Poſſeſt his crown again.

But when he heard Cordelia's death,
Who died indeed for love
Of her dear father, in whoſe cauſe
She did this battle move;
He ſwooning fell upon her breaſt,
From whence he never parted:
But on her boſom left his life
That was ſo truely hearted.

The lords and nobles when they ſaw
The end of theſe events,
The other ſiſters unto death
They doomed by conſents;
And being dead, their crowns they left
Unto the next of kin:
Thus have you ſeen the fall of pride,
And diſobedient ſin. JOHNSON.

* This ballad, which by no means deſerves a place in any edition of

Shakſpeare, is evidently a moſt ſervile purſuit,—not, indeed, of our author's play, which the writer does not appear to have read, but—of Holinſhed's Chronicle, where, as in Geoffrey of Monmouth, the king of France is called *Aganippus*. I ſuppoſe, however, that the performance and celebrity of the play might have ſet the ballad-maker at work, and furniſhed him with the circumſtance of Lear's madneſs, of which there is no hint either in the hiſtorian or the old play. The omiſſion of any other ſtriking incident may be fairly imputed to his want of either genius or information. All he had to do was to ſpin out a ſort of narrative in a ſort of verſe, to be ſung about the ſtreets, and make advantage of the publick curioſity. I much doubt whether any common ballad can be produced anterior to a play upon the ſame ſubject, unleſs in the caſe of ſome very recent event.

RITSON.

THE END OF THE TWENTIETH VOLUME.

— EALINZER —

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